

Holiday Number

The Critic

A Weekly Review of Literature and the Arts

NUMBER 718 | FIFTEENTH YEAR
VOL. XXIV

Entered as Second-Class Mail-Matter at the Post-Office at New York, N. Y.

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The Critic

(ESTABLISHED IN 1881)

Published every Week, at 287 Fourth Avenue, New York

SATURDAY, NOVEMBER 23, 1895

The Recent Social Change in England

ANY person who now goes to England after a long absence will be much struck by the social changes which have been taking place in that country. I first went there in 1870. At that time you still saw people who seemed to belong to the old order of things. I remember, for instance, that just after landing in England I was put up at a club frequented mostly by men advanced in years. On the occasion of one of my first visits, two old gentlemen were with myself the only occupants of the reading-room. They were arguing with voices that were strange and extraordinary to me—very bold voices, —such voices as I had never heard off the stage, which, I dare say, reproduces for Americans the peculiarity of English speech. The subject was Oliver Cromwell. One, in a high piping falsetto, slowly told out the words, "Oliver Cromwell was a very clever man." His companion, a larger man and not so old, in a voice which came from a good many feet underground, exploded with the anathema, "A very clever man but a —— scoundrel." It will be easy to imagine the pleasure of an American youth, fresh landed on the shores of the old world, at the discovery of a place where the character of Oliver Cromwell was still a burning question.

Again, I remember going to stay in a country house and having some conversation about slavery with a gentleman of the neighborhood who had been asked in to dinner. He was a stout and ruddy-visaged person, with a handsome and honest countenance and a complexion indicating a choleric and impetuous disposition; the complexion probably the result of the regular consumption of the appropriate port—the whole man, indeed, an excellent specimen of that semi-military country gentleman with whom we are familiar in novels and on the stage, his talk and manner of thought very suggestive of Marryat and Tom Cringle. He told me that his family had been nearly ruined by the abolition of slavery in the West Indies, which, he said, he had always thought an act of outrageous injustice. Not a bad piece of old-time Toryism this seemed to be.

There were in those days other very noticeable figures of old men. I remember one who resembled the men of the Regency. Thackeray said that those men of 1823 had a vigor and a force which none of their successors equalled. The person I have in mind was a survivor of them. He was, of course, at this time in extreme old age. He went rarely in society, seeming to prefer to keep what vitality he retained for certain occasions at court in which, owing no doubt to his fine appearance, he was assigned a conspicuous part. At ordinary times he had the feeble gait and the querulous voice of an old man; but on these occasions he was an altogether different person. Whether he had drunk of some vital elixir I know not, but the whole man became instinct with buoyant vigor. Perhaps, if you were of a very skeptical turn of mind, you had your query as to how long the potion would retain its efficacy, and your hope was that it would be until he could be got home and to bed. But in the meantime, how elate and alert he was—"the herald Mercury, new lighted!" He was really a very fine old man; at eighty his hair had not a particle of gray; he had a fair quantity of it and it was of the natural color, which was reddish and matched the hue of his ruddy cheek. His head, elegantly shaped, was set like a ball in a socket above the high collar, and he moved with a very dashing air of the military buck and dandy—spurs shining, trousers smart and tight and a jingling sword with which he was eager to cut in pieces the battalion of the enemy he was looking for—in his heart evidently persuaded of the inferiority to his contemporaries

of the men around him. Types of this sort, of which there were then plenty, are much rarer now than in 1870.

The change in England, however, that especially strikes one is in the general tone of society. The most evident feature of this change is its democratic character. The new society which has lately come up in England, and which is in part composed of artists and men-of-letters, is an evidence of this change. Until within a very few years, there has been only one society in London. Up to fifty years ago the literary and artistic coteries of London were accessory to this great society, and were to some extent included in it. In 1870, the year in which my acquaintance with England began, there was a society of artists and people of letters, but this society was quite to one side. It existed, but it was not at all in competition with the great ruling society of the country. But since that day there has come up a society composed mainly of artists, men-of-letters and the more successful among the commercial class, with a sprinkling of the aristocratic class, which thinks very highly indeed of itself and has every reason to do so. This society has its relations and points of contact with the older society. It is this society which is described with so much skill and spirit by du Maurier in *Punch*. The drawings of that periodical, it may be remarked, will give the historical student a very good picture of the alterations which have been going on in English society during the past half-century. A comparison of the drawings of Leech and du Maurier gives a good idea of the differences between the social England of 1850 and 1890. Leech was much the broader, simpler and more national artist of the two. He described the characters of English society as it was known in his day—the parson, the soldier, the merchant, the squire. It was the British people that he drew. Du Maurier, on the other hand, is much more an artist of the drawing-room. He represents London society and, in particular, that part of London society which I have just mentioned. One might say that his art shows now and then something of that quality of imitation which is a characteristic of the society it represents. That imitation is perhaps the least admirable quality of English social life. Freedom and spontaneity of mind are essential to grace and to beautiful and pleasure-giving manners.

The upper class is, of course, without this quality of imitation. It sets, and does not follow, the example. In many important respects, however, that class is no longer what it was once. An incident of the general democratic change is that the upper class tends to part with its points of superiority. Its members have not the power they once had, nor quite the respect and consideration. *Noblesse oblige*, and with the diminution of position the obligation diminishes. They yet retain their social power, of course; but that place which they once had, at the head of almost every kind of intellectual and practical activity, they have no longer. As their former occupation and authority are taken away from them, they tend more and more—of course with many exceptions—to give themselves up to material amusement and enjoyment. That they were not so absorbed in pleasure fifty years ago, the memoirs of that time prove. I have heard the late Mr. Hayward, whose knowledge of English society was extensive and intimate, say that, when he thought of the people who led London society when he first came up to London in 1840 and compared them with the people who have led that society of recent years, he was unable to express his sense of the difference. You may say that this was the sentiment of a *laudator temporis acti*. I do not believe it. I have no doubt that the difference was as wide and as real as it seemed to him to be.

Indeed, anyone who has known London as much as twenty years will be prepared to accept Mr. Hayward's remark as the truth. Some of the old men whom I saw in England in 1870 had a look which the younger men had not, and they were still more unlike the men of to-day. It is, of course, true that distinction is rather the quality of the old than the young, but even this consideration is not sufficient to account for the difference. The late Lord Clarendon, who died in 1870, was at the time of his death the Foreign Secretary. It would be difficult to exaggerate the beautiful distinction of that old man. I am yet able to recall the slight and tall figure, the small and graceful head and the excessive elegance of his features. In those days of the early summer of 1870 he had that expression of weakness and gentleness, and, if one may say so, of deference to the strong and the youthful, which is so touching in the old. One fancied that he was saying, "I have before my mind's eye many famous and splendid scenes of which I have been a part, filled with the stately figures of illustrious men, and from which the shining forms of lovely and distinguished women were not absent. But all that is past and the world is yours." This sort of bearing is especially charming in those whose days have been full of fame and brilliant activity. Did not the history of Europe for the last forty years contain the record of his courage, energy and ability? His person expressed his distinguished past. He had been one of a dozen men who had ruled England, and to a considerable degree the rest of the world, from the drawing-rooms of good society, and he looked it.

But it is not in England only that the fine manners of a former day are ceasing to exist. These characteristics are everywhere disappearing, to be succeeded no doubt by other qualities as admirable and perhaps of greater value, but still different. This is as true of our own as of other countries. We may all of us remember old men we have known in our youth, who have left few, if any, that are like them. Such a man was the late Charles King, President of Columbia College. Who that has known him can forget the good humor, the high breeding, the boyish animal spirits of that brilliant and charming old man? I was never tired, when a freshman, of seeing him walk into the chapel at morning prayers. Tall and erect and somewhat portly, as was proper at his age, his black silk gown wrapped around him, he advanced up the space between the two rows of students with a movement and attitude which were stately, and were at the same time full of gaiety, and had, one might even say, as much of jollity as was consistent with the proprieties of his position and the occasion. There was so much good nature, grace and pleasant distinction in the salutation which he gave us on either side. He had the furrowed features of an old man, but his head was carried with a liveliness altogether inconsistent with the idea of his being old, and there was a youthfulness even in the white curls which clustered upon his forehead and about his temples, and which he seemed to wear as if in a delightful defiance of time and age.

Young eyes are very sharp, and perhaps we had an impression that he was not the most serious educator that ever was. We had no great belief in his wrath, which had to our ears a perfunctory and superficial character, and which struck terror into the mind of no adolescent offender. But he was such a lesson to us all of what a gentleman might be. We may be sure that such manners and such a presence as his rested upon fine personal traits. I am certain they were the expression of a frank and generous disposition and a quick sympathy for whatever was to be liked and admired. We no doubt have abler and more learned men than Mr. King, and men as urbane and generous as he; but with regard to those external traits which have been mentioned, are there many figures of old men among us like him? I think not. If the above should seem to the reader to be the notion of an impossibly freshman, I might add that Mr. Motley, who had

seen the manners of many men and cities, had the same opinion of Mr. King that I had.

The democratic change has, of course, been very far-reaching. A word may be said about the relation of the democratic change to literature. There are traces that the democratic advance has had its effect on contemporary English literature. Up to this time, the upper class has been in control of literature in England. The universities and the public schools until a comparatively late period have been upper-class institutions, and have received the impress of the ideas of that class. The result has been that English literary style has had a very gentlemanlike character. I doubt if classical education has had the same result in any other country. The most noticeable quality of English style, as taught by the universities, has been a combination of elegance and solidity. Read the best specimens of that style, whether in prose or verse, and you find it solid and shining, with a sober elegance, like good old mahogany. This quality English literature has retained till very recently. I have, for instance, a little volume of translations of Horace, who has been called the most gentlemanlike of the poets of antiquity, and who for that reason perhaps has been a favorite with English scholars. These translations are by different English writers, and one cannot but admire the finished strength, the taste and the sense with which they are executed. The writers belong to the earlier half of this century. They are mostly clergymen, and it is delightful to see the zest with which these accomplished men engage in their charming task. It is particularly amusing to witness the zeal with which this or that Archdeacon or Canon, in the study of his country rectory, lends his fine literary skill and perception to the interpretation of sentiments which he must as a Christian priest very strongly condemn. Of the taste and skill, however, there can be no question. Will the English preserve this fine literary quality? Will it not disappear with the spread of democracy and with the more extensive cultivation of natural science in the schools? I have thought I have seen some indications that it was in danger of departing, that the younger men were writing with more of the restlessness and unreserve of modern days. It may be that their ways are an improvement upon those of their fathers and grandfathers; there was something limited and constrained in the manner of the older writers. But who would not be sorry to have such admirable literary qualities cease to exist?

Every change implies the loss of some good things. There is no doubt, however, that the general result of the alterations which have been in progress in England is to make England happier and the English more attractive. The few may have been obliged to part with some of their advantages, but the many have been the gainers. Life for them is brighter than it was formerly. Anyone who visits England now and who has known it for a number of years past must be struck by the growing brightness of the country. This is especially evident in London. Disraeli said in "Endymion" that the London of his youth had been a very dull place, but that modern London was a very amusing one. The advance of democracy has had, no doubt, much to do with this change.

A general effect of the change will be to make England and the English more attractive to foreigners. Perhaps there never was a time when the character of the English was so unattractive as during the middle third of this century. They then retained all the unpleasant traits that had ever belonged to them and they had acquired some new ones that were peculiar to that period. They still had that denseness of perception which foreigners have always observed in them, and which had characterized them as a people certainly since the time of Elizabeth. To this they had added that British snobbery, which I believe to be recent, and that self-consciousness which is so unlike the simple-heartedness of the eighteenth century. There was also that steady self-appre-

ciation, never an agreeable trait to any but its possessor, which was the result of their success in the conflicts with Napoleon and of the prosperity which followed those wars. These characteristics had by no means disappeared in 1870, and I do not say that they have no existence now; but there has been a great improvement. There is, I fancy, a change in the direction of intelligence, and, although there is still a great deal of snobbery, a decided improvement has taken place in that regard. There is also far less of that rigid self-conceit of fifty years ago. The country becomes every year brighter, less insular and more cosmopolitan, and therefore more agreeable to visit.

E. S. NADAL.

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The Comedies of Shakespeare. With many drawings by Edwin A. Abbey. Four volumes. Harper & Bros.

THIS IS THE MOST considerable work of the season in the way of book illustration. The drawings, or most of them, have appeared from time to time during the last few years in the pages of *Harper's Monthly*, but they are, as a rule, more adequately printed in these handsome volumes. As a draughtsman in pen-and-ink, Mr. Abbey is master of an exceedingly graceful line and knows how to obtain rich effects of color with very simple means. But he has never paid much attention to the requirements of engravers and printers, and it has therefore put the latter on their mettle to present his work as satisfactorily as they have done here. In "Much Ado About Nothing," which begins the collection, pen-and-ink drawings are the most numerous, and nothing can be more charming than the little figures of Benedick and Beatrice in the opening scene. The scene in which Benedick sings, in the second act, is reproduced in photogravure from a drawing with the brush, and is likewise a very successful piece of reproductive work. In "As You Like It" the types of Rosalind and Celia, Orlando and the melancholy Jaques have never been better conceived by an artist. Mr. Abbey's touchstone is the essence of clownish wisdom, and his Audrey looks more than a match for the clown.

If he shows himself familiar with Renaissance furniture and costumes in the plays, the scene of which is supposed to be laid in France or Italy, Mr. Abbey is no less at home in ancient Greece, as is shown in his illustrations to "The Comedy of Errors," where we find ourselves on the quays or in the narrow streets of Ephesus, and in Perdita's vine-clad arbor, and in the shrine of the oracle in "A Winter's Tale." The artist succeeds better in his fanciful drawings to "A Midsummer-Night's Dream" than in those to "The Tempest." His Ariel is hardly sprightly enough, or his Caliban monstrous enough; but Oberon on his bat's back, and Titania with her moth's wings, are as graceful, if not as comical, as Doyle's or Meadows's fairies. Mr. Abbey's roystering and rustics are seldom substantial enough to stand for Shakespeare's. His Sir Toby lacks both paunch and muscle, his Sly is but the shadow of a tinker. But his women are always excellent, and there is no mistaking the shrewish Katherine, the enterprising Portia, the roguish Jessica, or the merry Mistress Anne Page. He is happiest, too, in the surroundings and scenery of the English plays, and it would probably be difficult for a professed antiquary to find anything to cavil at in his reconstruction of old, gabled, balconied, oriel-windowed Windsor.

On the whole, these drawings constitute the artist's best work. He has had inspiration here (as what illustrator would not have?) for the display of every side of his talent. He has suggested tropical sunshine and shadow in his picture of the meeting of Ferdinand and Miranda, storm and gloom in the "Winter's Tale"; and his command of all sorts of accessories is shown in his interiors, the patterns of robes and stuffs, the carvings of mantle pieces, wrought-iron trellises, Venetian capitals, pilasters and coffered ceilings. The little glimpses

of distant landscape seen through arched windows, the dark boughs of trees, are all characteristic of the countries intended. In "The Merchant of Venice" we have the banks of the Brenta, in "As You Like It" the forest of Arden. In fact, he might in this matter be charged with over-conscientiousness, seeing that to Shakespeare Bohemia bordered on the sea, and Caliban's isle was but a short voyage from Naples. But we have grown to require this historical and geographical exactness even on the stage, where it sometimes works havoc with one's enjoyment of the play. In a book it is harmless, and may even add to our pleasure. And then, Mr. Abbey's learning does not lie heavily on his imagination. It is never that which strikes us first, but rather the dramatic situation, the action and grouping of his little figures, their expressive gestures, and the appropriateness of the scene to what is going on. The printing and the make-up of the volumes are worthy of the uncommon talent of the artist.

"The Wood Beyond the World"

By William Morris. Roberts Bros.

THE REPRODUCTION OF the antique—antique furniture, antique buildings, antique bindings—is one of the harmless and pleasant manias of the day, not likely, itself, to become antique. Innumerable things the ancients did better than we; their simpler lives left them more time to work well, to finish carefully, to elaborate winsomely and tenderly, to fill every crevice of a carving with loving detail, every corner of a choir, every wrinkle of a great grey cathedral, with genius and invention. Such lives, calm, loving, artistic, deliberate, were worth living, and the results, as we see them to-day, are often beautiful and instructive beyond description. That the passion for antiquity should strongly invade the modern mind, restless and *insouciant* as it is, is not wonderful, and that it should reappear and reproduce itself in literature and art is the most natural thing in the world. A pre-Raphaelite school in literary form has been gradually arising, as distinct in flavor, as archaic in physiognomy, as the long-drawn angels and gorgeous attenuations of the Fra Angelico school of art. It is difficult to say whether the school has been altogether a success. Rossetti's "Blessed Damozel" is a bit of sparkling foam cast up by this medieval sea, glimmerings and glimpses of which float in less definite form through the lovely iambic of the "Idylls of the King." Loving study of literary and plastic medievalism pervades many of the recent most remarkable contributions to the thought, the sculpture, the architecture of the age.

William Morris, the artist-printer and poet, has been particularly successful in many directions in representing the artistic spiritualities of the Long Ago, in endowing them with flesh and blood, in making them bloom and breathe for us anew in the fair realms of "The Earthly Paradise," and in calling them eloquently back to help us battle with carnality in high places. Many readers are already familiar with his delightful "Saga Library," in which Iceland has laid its enchanted hand on the poet and persuaded him to translate its wondrous legendary lore into nervous and brilliant English of the days of Chaucer. He is even now engaged on that great battalious poem of "Beowulf" whose dragon-terrors and arduous delights he is converting from rugged West-Saxon into powerful idiom of the pre-Shakespeareans. "The Wood Beyond the World" is a prose romance of the olden time, couched, not in the craven English of this sickly decade, with its hunger-spot in each cheek and its hectic flush of morbid sentimentalism overspreading its faded physiognomy: it is in flavorful archaic English quite intelligible to the nineteenth-century reader, quaint withal and very Saxon in its monosyllables. It is a very successful imitation of the romance of chivalry as to form, and the spirit of the ancient days is well caught, too—a morsel for the lover of the antique to roll under his tongue.

"The Alps from End to End"
By Sir William Martin Conway. Macmillan & Co.

THE AUTHOR of this elegant volume is a veteran climber, having been nearly a quarter of a century engaged in the search for new heights to conquer among the Himalayas as well as the Alps; but he writes with the enthusiasm of a youthful pioneer in this line of venturesome heroism. The story of his exploits is intensely interesting. It quite carries away the reader, who, as he sits by the fireside with the book in hand, almost imagines himself struggling up each Alpine slope and crying "Excelsior," like Longfellow's ambitious youth. As Mrs. Browning says in one of her sonnets,

"We walk upon
The shadow of hills across a level thrown,
And pant like climbers."

The hills are imaginary ones, but they seem so real that our muscles feel the strain of sympathetic companionship with our author as he tells the tale of his mountaineering achievements. It occurred to Sir William that new interest might be found among the Alps by taking the whole range in a continuous route—"a combination of climbs, the descent from each ending at the starting-point for the next, so that a climber might begin at one extremity of the snowy range and walk up and down through its midst to the other extremity over a continuous series of peaks and passes." Of course, a countless variety of such lines might be laid out across the region, some of which would take years to traverse, but the route selected was one which it was estimated that an experienced climber could accomplish in three months. Starting from the Colle di Tenda, the southern limit of the Alps, it went over the summit of Mont Blanc, thence by the northern Oberland ridge and its eastward continuations, and then across the Tyrol, "the final goal being the Ankogl, the last snowy peak in the direction of Vienna, some two hundred miles from that city." The whole distance was about a thousand miles, in which twenty-one mountains and thirty-nine passes had to be crossed; but the plan was triumphantly carried out by Sir William and his party. They met with no very startling adventures, never losing a life and only now and then losing their way, but their experiences were sufficiently varied and exciting to make the record of them as fascinating as we have pronounced it. The 100 full-page illustrations from photographs and sketches taken *en route* materially enhance its interest. Sir William has a keen eye for scenery, and a graphic skill in describing it. Here is a bit from the opening chapter as a sample:

"A more beautiful walk than that upon which we now entered it would be impossible to imagine. We mounted slowly up zig-zags, through the village of Stroppo and round the cirque of grass-slopes above it, all the gay afternoon. No meadows are sweeter than those of Stroppo in early June, carpeted with flowers, here in masses of white, higher up dashed all across with gentian blue. We passed an old church, then another. Four of them stand in a row along a steep mountain arm. The view developed both into the entrancing valley and over the Piedmontese plain. Dots of light, where the sun shone on white house walls, sparkled upon it; purple cloud-shadows strewed it; blue Apennines, over which a long wave of delicate cloud poured from the South to melt into violet mist upon the plain, bordered it far away."

But all is not *couleur de rose* in Alpine climbing. Here is a picture of a different sort:

"The path to Tignes by no means descends into the lap of luxury. I doubt whether all the Alps hold a fouler inn than the *Grand Hotel des Touristes chez Révial Florentin*. Cows are stalled in the kitchen and common dining-room on the ground floor. There is not a chair in the house. There is nowhere one clean square inch. No cheesemaker's chalet that ever I entered compared for filth with this loathsome den. And the food is equal to the accommodation: sour bread, rancid butter, deformed and dirty knives and forks, meat of undiscoverable sort and peculiar aroma, and a chicken the like of which I only saw once before, when the ancient rooster of a village in the Lepontines was sacri-

ficed for me, and, being cooked, turned out a semi-transparent mass of muscle, from which even an ice-axe rebounded in dismay."

Experiences like this, and the other trials and vexations of this kind of "high life," do not discourage our traveller. After an extremely hard day in the neighborhood of Zermatt he writes:—"Thus ended a day which was, if you please, fatiguing and sometimes painful, but which left behind it an extraordinary stimulus. Such struggles with nature produce a moral invigoration of enduring value. They work the mind free of sentimental cobwebs and foolish imagining. They bring a man in contact with cold, stony reality and call forth all that is best in his nature. They act as moral tonics. Of all the time I have spent in the mountains, such days as these have possessed upon the whole the most enduring value." Nor is such travel without its humors. While in the Tyrol, Sir William writes:—"There were no books in the Schamella Hut, but there was a printed paper of rules that was better far than most comic journals." Here are some extracts from the English column:—

"We recommend to the travellers * * * in general to take in consideration by every direction for the most attentive management and keep cleanliness in the shelter-hut itself like as the next surrounding of it. * * * The foundation of voluntary donations, has the purpose to accomplish the furnitures of the shelter-huts and to contribute to the comfort for the stay, and besides that, it may be recommended to all visitors of the shelter-huts, to their kind attention."

We had marked several other passages for quotation, but these will suffice to give the reader a taste of the varied quality of the book. Its practical value for the tourist in the High Alps is increased by the concluding chapter, contributed by Mr. W. A. B. Coolidge, who gives suggestions for a similar journey, to be spread over three or more seasons, through the Western and Central Alps.

"The Second Jungle Book"
By Rudyard Kipling. The Century Co.

WHEN PETER TURNED to the sons of Zebedee and Thomas called Didymus, and quietly remarked, "I go a-fishing," there was but one reply as they looked at the weather; and when the whisper of Rudyard Kipling runs around the world, "I go a-jungling," as with Thomas called Didymus and the Zebedees, there is but one thing to say:—"We also go with thee"—which is according to the twenty-first chapter of John and our own inclinations. Those who hungrily devoured the first "Jungle Book" can find no better word to greet the news of this one than the *bon-mot* of the Jackal:—"I am become fat through merely hearing about so much good eating," while with rapt eyes and watering mouth he listened to the *menuis* of the Crocodile.

Of course, the really clever thing for the discerning critic who dispenses immortality to genius, is to point out the fact that this is the second volume of Jungle stories, and that therefore—it is not the first. Mr. Kipling can hardly hope to escape the suspicion of success with which the reviewer goes gloating to his work, and that dutiful indifference to fame with which it will have to be said that "the author of the Jungle stories, in making a defiant exception of himself, has failed in a very creditable manner and is to be congratulated upon a very readable imitation of what no man could do but once." Which is the critic's praise. For who can say what would become of us, looked we not about for clouds on which to hang our silver linings? But what this second volume lacks in newness it gains in Kiplingness. Mr. Kipling has gone further into himself—further under the overhanging branches of that living Jungle-soul of his, where are the peering eyes and where they talk about us in the leaves, and we—poor little civilized wretches,—with a hush in our hearts and breathless trembling delight, we softly pick our way through the land of The Silent One from which erewhile we were banished for our brains and for beginning theology.

The assertion of the cynical Crane, "No one can be all happy from his beak to his tail," will be contradicted by those who wander through the wood-light to hear him say it, or dream with Mowgli the loveliest killing dreams—asleep in the folds of Kaa. Not since Adam was driven from the Jungle has there been anyone to let us in. Noah had some excellent ideas in this direction, and seems to have been on good speaking terms with Hathi and Baloo and the rest, but it has remained for Mr. Kipling to prove to us, above all the warfare of life, the essential brutish brotherhood that links forever all the mouths and stomachs of the world. Basing his work upon the latent Mowgli in us all, he has created one of the most masterful illusions of literature. It almost makes a man think with his stomach to read the Jungle through. We have had our souls revealed to us, but we had never guessed what fascinating carnivora we were until we had taken rooms and board with Father and Mother Wolf, or watched Mowgli hunting on the tree-road, or waiting on a branch, "sharpening his knife on the sole of his foot and singing to himself." And when Hathi is trumpeting through the streets and crunching the homes of the people under his mighty feet, it is a racy surprise when morality wakes and we catch our precious missionary souls in the very act of being jubilant over the total destruction of a Hindoo village by the beasts of the field. One blinks a little—hopes they were resigned,—and then eagerly rushes on to see what Mowgli will kill next. It is the office of books to give us experience without having it, and no man can be said to have finished his education until he has gone through these deliciously murderous feelings, and learned for once, at least, what his real capacities are, whether he lives up to them or not.

It is not the least of Mr. Kipling's feats that he so skilfully eludes everyone of his difficulties except the vegetarian, and gives to his tales that combined effect of dripping blood and Christian love for the slayer which seems to be the peculiar logic and charm of the Jungle climate. Nothing could be more triumphant than his evasion of the tender heart—his power to modulate, for the small boy who reads, the adorable bloodthirstiness of a tiger into a mere good appetite, or into a beautiful growling game. To the ventriloquism of these stories, the metaphors like low voices of the forest that sound through the lines, and the passing of words like stealthy feet—to these inspirations of atmosphere the critic must yield either the forbidden superlative, or the superlative of silence. Mr. Kipling's sincere and intimate dramatic quality is his master-word with all artists, and it does not forsake him from the beginning of Mowgli's jungle joys until at last the shadow of a Mowglienne falls across his spirit and the iron curtain of civilized life closes forever upon the drama of the Man-cub.

And who shall say, when next he comes forth on the trail from church, that humanity is not a gentler Jungle—an Upper Jungle,—that the boundary is not opened from below and the feel of living things more eloquent? Who shall not say that it must indeed be the religion of the heart to hear not alone the words of the unseen ones that faintly reach us from above, but the dumb speech, the living, yearning speech, the warm breath of our brothers in the woods? For surely, the love of Adam when he named them shall walk with us and fellowship shall follow us in the archways of the trees. We go forth. On our trail we feel them wondering, listening through the thicket to their kindred as we pass—and we wonder, too. And when the darkness comes and we turn to the abodes of men, and the soft hunt in the wide-awake night goes through the paths, in strange and timid knowledge and secret sympathy, there is something dim within us that seems to follow them—the soundless feet, hastening through the starlight and the trees. Thus shall life grow larger soon; living our lives above and our lives below. From Shakespeare to Shere Khan the tiger, every heart that beats under the same great sky shall somehow creep to us, shall venture over the borders of the mind, till we think its thoughts. Slowly to the dull human

soul, fumbling under the living mystery of the heavens, shall come more and more that infinite companionship that men have called omnipresence, that infinite kindred that men have called God.

And to this end we owe one more debt to Rudyard Kipling, dramatist, interpreter—the Browning of the brutes.

"Hans Christian Andersen"

A Biography. By R. N. Bain. Illus. Dodd, Mead & Co.

THE PHRASE OF AMIEL, "un esprit de femme dans un caractère d'enfant," exactly describes the curiously feminine and infantile character of the celebrated Dane who for fifty years enchanted all Europe with his fairy-tales and his follies. Never before, perhaps, had the world studied a figure so eccentrically compounded of genius and foolishness, common-sense and fantastic frippery, vanity and humility, shyness and audacious self-assertion—a being reminding one alternately of Molière's marvellous Sganarelles and Scapins, Cervantes's Don Quixote, or the birdlike creatures in the dreams and inventions of Aristophanes. A Midsummer Night's Dream of a man was this quaint cobbler's son, who, born in a shoe-shop in Odense in 1805 (in the trickiest of months—April), might be said almost to have died in a palace in Copenhagen in 1875. As extraordinary as any of his tales was his life—an *eventyr* in the sense of that expressive Danish word in which "adventure" constitutes three-fourths of the meaning. There was something wonderful and fairy-like in it from the time it started in picturesque Odense until a nation rose in honor and erected a statue to the man still living, not long before his death. "Flowers know very well that I love them," he used to say. "Even if I were to stick a peg in the ground, I believe it would grow." He was a human moonstone, full of magical and phenomenal qualities that revealed themselves in whatever he did, whether cutting marvellous landscapes out of paper with a pair of scissors, or arranging queer little bouquets for those with whom he dined, or taking a darning-needle (at the suggestion of Thorvaldsen) and making of it a little masterpiece in prose.

All he needed was to rake in the embers of faded old folk-tales and nursery rhymes, and they kindled into glowing rubies and garnets instinct with color and life. This kindling touch of his is in all his prose work, and there, too, his poetry is to be found, not in the formless epics and dramas *manqués* which he pertinaciously insisted on scribbling to the end of his life, and which were often greeted with uproarious ridicule. Andersen's intellectual outfit, indeed, was of the most singular kind, and furnishes material for a most interesting psychological study. In his case not so much genius and madness as genius and idiocy were near allied: the partition between the two was in his individuality extremely thin, almost translucent. His conduct was generally idiotic, his creations were (in the charming words of old Vasari when he is describing the master-works of Michael Angelo) things divine. Nervous, excitable, self-conscious, self-important, sensitive in the extreme, his character closely resembles Racine's in some of its peculiarities, and Heine's in others. Like his own "Princess and the Pea," everything hurt him: he was born without an epidermis, he lived—and wriggled—in a hot blaze of publicity, and he died with his doors wide open. No amount of harsh experience or bitter scourging from Heiberg or Molbeck toughened his tender feelings, or lessened the irritability of a temperament all nerves—and bleeding nerves at that. He was the Jenny Lind of the fairy-tale, who sang with matchless beauty in an ineloquent and unmelodious language as long as you listened, but stopped instantly, wounded unto death, if you talked or were inattentive.

"They spat on the glow-worm just because it glowed," he said bitterly of his own countrymen; indeed, the way Danish criticism applied the *moxa* to his sensitive spine was both heroic and intolerable. All Europe rang with his praises except little Denmark, which obstinately through

many years refused to honor the prophet who had lifted her out of obscurity. Andersen had actually become a world-wide celebrity when the King complacently informed him that he had seen his name in a French review! The delightful mixture of humor, sentiment and naiveté in his make-up crops out in his "Poet's Bazaar," his grotesquely beautiful tales, with their arabesque luxuriance and prettiness, and in those original works of travel in Sweden and Spain that are unlike any that have ever been written. Mr. Bain's biography of this almost uncanny man, so full of eccentricity, poetry, vanity and temper, is one of the most fascinating we have ever read. His observations on the English translations are excellent, and his knowledge of contemporary Danish literature is copious and exact. In his book, as in Dante's, "Morti li morti, vivi parean vivi."

"Old Dutch and Flemish Masters"

Engraved by Timothy Cole. With Text by Prof. John C. van Dyke and by the Engraver. The Century Co.

SENT TO HOLLAND from Italy to engrave a series of woodcuts after old Dutch and Flemish painters, Mr. Cole acknowledges that it was with a certain sinking of the heart that he began his new task. The collection of small pictures in the Rijks Museum at Amsterdam impressed him as "a dreary waste" compared with the magnificence of Italian frescoes, and he doubtless feared that he could not repeat the success of his former volume. But in reality, this fear was groundless. Mr. Cole is by training and by nature far more in sympathy with Dutch realism and color than with the Italian ideal and its use of the line. His greatest successes in his first volume were in the rendering of the decorative effects of color of the painters of the early Renaissance. He was now to interpret an art in which light and color are almost all, and the result is that he has acquitted himself, on the whole, decidedly better than in his first volume. This is only to say that it is more even, for there are woodcuts in the "Italian Masters" that have never been surpassed, and are perhaps unsurpassable.

Of the various artists included in the present work, Rembrandt is represented by his "Portrait of a Woman" with pearl earrings and pendant brooch, in the Louvre, and by a group from the so-called "Night Watch," by the "Philosopher in Meditation," "The Supper at Emmaus," also in the Louvre, and a larger engraving of the head of Christ from that picture. The latter is one of the engraver's best renderings of expression. It may be objected to this, as to many of the arts, that what an engraver calls the "tints"—that is, the parallel lines that represent, when taken in mass, the color spaces of the original—are rather weak and characterless. But it is only because the engraver was occupied with something more serious than distinction of technique. His great merit, indeed, as an engraver of great pictures is that he can forget the claims of his own art, and simply make use of it to give as good an account as possible of what has been done in another. We are certain that no other engraving of this head can compare with his in the all-important matter of feeling. Frans Hals's "Jolly Man" is engraved in quite a different manner, to express the vigorous handling of that great master of the brush; and the work of the graver quite displaces that of the brush in the "Portrait of a Man" after Ferdinand Bol. This last is "a plain, matter-of-fact subject," says Mr. Cole, referring to the original, and he has treated it in a matter-of-fact, engraver-like way. In engraving van der Helst's Portrait of Paul Potter, Mr. Cole ranges from fairly open line work in the back of the chair to an indistinguishable crossing of white lines in the face. Such work could not be printed on any but the hard-surfaced paper just now affected by printers. Other famous pictures that are here reproduced are Gerard Terburg's well-known "Lute Player," in the Cassel Gallery; Adrian van Ostade's "Fish Market," in the Louvre; the charming little interior, "The Buttery," by Peter de Hoogh, in the Rijks Museum, the engraving of which is wonderfully sympathetic; the often engraved "Thicket" by Ruisdael, with a very good rendering of the great mass of cumulus cloud that almost makes the picture; Hobbema's "Avenue at Middelharnis," with another successfully treated sky; and a "Landscape" after Cuyp, of the engraving of which we do not care to judge without having seen a proof impression, for the use of fine white lining is here carried so far as to suggest a comparison with the half-tone process cut. The text by Mr. Van Dyke is of real value. The notes by the engraver cover too much the same ground, but are always worth reading.

"Victorian Songs"

Collected and Illustrated by Edmund H. Garrett. Little, Brown & Co.

IN A HANDSOME VOLUME, got up as a companion to his "Elizabethan Songs in Honour of Love and Beauty," Mr. Garrett has collected and illustrated a corresponding number of "Victorian Songs" of the affections and of nature. With an introduction by Mr. Edmund Gosse and pretty pictures in profusion by Mr. Garrett, these modern lyrics may be expected to go down to a distant posterity, even should they then, as Mr. Gosse intimates may be the case, seem as much alike as European pictures did to the Mikado's art commissioners. Mr. Gosse has much to say on the divorce between poetry and music, of which he seems to approve. The Victorian lyric exists without the lyre. In this, he seems to think we have made much progress; but why should not a man write to a set tune as well as to a set rhythm? What has really happened is that our poets now make their own music, of a sort, as was done by the first lyrists; and our progress has been in getting rid of the publisher's musical composer.

The Victorian age already covers more than half a century, yet no great revolution in taste has occurred in it, because there has been liberty enough without. Since 1830 we have had Tennyson, Christina Rossetti, Aubrey de Vere, the two Brownings, Michael Field, Frederick Locker, William Illingham—a sufficiently large variety of note and pitch, surely, without mentioning the "polished and serene" compositions of Mr. Watson, the inclusion of which Mr. Gosse justifies, though they are not properly lyrics, on the score that they belong to a species of poetry which has particularly appealed to the present age. Mr. Garrett's pictures are mostly dreams of female loveliness in photogravure and printed in colored inks; but his little head-pieces, also printed in color, are hardly less captivating. Publisher and printer have done their best for the work, which is one of the most beautiful gift-books of the season.

"Black Beauty," Gally Caparisoned

WE HAVE WONDERED, for years, at the singular blindness to an opportunity which has caused the publishers of America to overlook "Black Beauty," when in quest of a book that might profitably be put forth in a pretty dress. The stalls fairly groaned under editions issued at a price that hardly paid for the press-work, and got up in a style that made them fit presents to coachmen, footmen and hostlers—the fate for which they were intended. Everybody was thought of but the buyer who could afford to pay for a dainty copy of this altogether delightful autobiography of a horse. Heretofore the story seems to have been regarded simply as a tract, and a tract it surely is, teaching humanity none the less potently because it teaches it by indirection. But it is something more than a tract: it is a wholesome and fascinating tale, and the publishers who have brought it out afresh in two prettily illustrated and prettily printed editions have shown a true appreciation of its lasting worth. (T. Y. Crowell & Co.)

New Books and New Editions

A SUPERB EDITION of Washington Irving's "Tales of a Traveller," in two volumes, contains illustrations by Frederick Dielman, Arthur Rackham, W. J. Wilson, F. S. Church, Allen Barrand and Henry Sandham, and reproductions of old prints of the Belfry of Bruges, the Pont Neuf at Paris, and of a few photographs of views in Italian cities. The borders, the design for the title-page and the cover design are by George Wharton Edwards, and the initials by Walter C. Greenough. The book is in every way worthy to stand beside its author's other works, published in similar sumptuous manner by the same publishers. In fact, as a work of book-making, this edition may be said to be practically perfect. (G. P. Putnam's Sons.)—ONE OF THE BOOKS that Irving liked, a book that received his and Scott's warmest commendation, has just been republished in two volumes, bound in green cloth, stamped in gold. This is G. P. R. James's "Richelieu," undoubtedly the best, as it was one of the earliest, of this prolific author's numerous historical romances. The total result of James's literary activity was, we believe, seventy-seven works in 198 volumes. We venture to predict that he who takes up this romance in its present handsome dress will feel tempted to dip into this author's other works. (G. P. Putnam's Sons.)

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MRS. JAMESON'S "Sacred and Legendary Art" is well known as an authoritative book on its subject, which is not so much the work of the great religious painters as the theological or legendary matters which their pictures were intended to illustrate. But Mrs.

Jameson died in 1860, and since then the opinions of the best-informed critics as to the authorship of many of the works cited by her have changed, and the ownership of several of the pictures themselves has changed, also. In preparing a new edition, Miss Estelle N. Hurl has consulted a long list of authorities, which were not made use of by the author, and in these two particulars has brought the work up to date. A considerable number of new engravings, an index of places and a general index will aid in making these two handsome volumes a real aid to the student. (Houghton, Mifflin & Co.)—EDWIN LORD WEEKS, the well-known painter of Oriental life, and F. Marion Crawford, who is at home everywhere, give, the latter in type, the former in a series of sketches reproduced, some in half-tone and some by wood-engraving, a picture of the Constantinople of to-day which may be put beside Gautier's pictures of the Constantinople of the day before yesterday. For the most part it is the same city, and Gautier's description, instead of Mr. Crawford's, might accompany Mr. Weeks's drawings of the motley crowd on Galata Bridge, of the streets paved with dogs of all ages and conditions, of the clouds of pigeons in the courtyards of the mosques, the picnic parties at the Sweet Waters of Europe, and the multitude of picturesque types—Armenians, Greeks, Turks and "Franks"; ice-cream sellers, beggars, water-carriers and fruit sellers. The cover is stamped in a Turkish design in green and blue. Of the illustrations those that have been engraved on wood look by far the best. (Charles Scribner's Sons.)

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THE MALTA EDITION (expurgated) of Captain Marryat's "Mr. Midshipman Easy" is a handsome one, in large, clear type, expansive margins, and canvas cover with a symbolic design of green dolphins and red anchors impressed on it. The illustrations, reproduced mostly in half-tone, are from drawings by Mr. Zogbaum, whose middies and Jack Tars are, if anything, truer to the life than his author's. Some pen-and-ink drawings, photo-engraved and printed in brown ink on a colored ground from which the high lights have been cut away, showing the white paper, recall certain old Italian engravings done somewhat in this manner, and suggest that with a nearer approach to the older work, which has a deeper ground-tone and a firmer line, the method may be revived with success for purposes of book illustration. The pen-and-ink chapter-headings are extremely clever. (G. P. Putnam's Sons.)—THOMAS NELSON PAGE's plantation idyl, "Unc' Edinburg," comes to us in a new edition, in a pretty cover of grey and gold and with several full-page illustrations in half-tone by Mr. B. West Clindestinst. The artist is evidently familiar not only with Southern scenery and the costumes of the days before the War, but with Southern manners and customs, and his Marse George fiddling for the Negroes, his Miss Charlotte tripping down the stairs, are figures such as it would not be difficult to meet with. (Charles Scribner's Sons.)

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WE FIND DR. HENRY VAN DYKE'S "Story of the Other Wise Man" appropriate to the days and time of the Magi who came from the morning-lands to find the King in the manger-cradle. Green, dark blue and gold are the colors of the binding, suggesting the bordered robes of wise men who look into the roots of things and seek to solve mysteries by a study of the stars. Inwardly this recent child of Dr. van Dyke's brain is all glorious with simplicity and beauty. Caspar, Melchior and Balthasar, the three wise men who journeyed under the trail of the star, were the companions of Artaban, who also sought to find the King. In a house with floors laid with tiles of dark blue veined with white, and from the four corners of whose roof there hung four golden magic-wheels called the tongues of the gods, the master and his pupils held counsel. After singing one of the ancient chants of the Yassa, one of them perused the prophecy. From small rolls of fine linen they read of Balaam and his words in the ancient time, and also from the Hebrew Daniel and from the sign of the conjunction of two of the greatest stars "in the sign of the Fish, which is the house of the Hebrews." Thereupon Artaban made ready for a journey to the temple in Jerusalem. Selling his house and possessions, he bought three jewels—a sapphire, a ruby and a pearl—to carry as tribute to the King. Despite the criticism and ridicule of his friends, he started forth on horseback to meet his three companions, only to find, when at the desert's edge, that they had gone on farther. Unable to cross the desert on horseback, he must perforce sell his jewels to equip a camel caravan. In the end he did not find the King—though he crossed the desert and ransacked Syria in wilderness and city,

and even went down into Egypt—until he saw the crucifixion. But meanwhile he stopped to heal the sick man by the way, at Bethlehem saved a child's life from the minions of Herod, and at last found the King when his journey through this world was ending; for he heard the word, "Inasmuch as thou hast done it unto the least of these my brethren, thou hast done it unto me." This is the tale, sweetly told as the author "heard fragments of it in the Hall of Dreams, in the palace of the Heart of Man." Here, in prose, is a worthy antiphon to Lowell's "Vision of Sir Launfal." Six illustrations match the text. (Harper & Bros.)

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JANE GOODWIN AUSTIN, who wrote in romance about the Pilgrim Fathers, was not content to use her imagination only. She made herself acquainted first with history, so that her wit, philosophy and inventive thought were like electric currents lighting as with a new soul the mechanism of fact. It had been her purpose to write a series of stories that should bring clearly before the eyes of thousands, who would not consult the original historic monographs, clear and strong impressions of the heroic life of the men and women of Plymouth. But she was called away before her work was fully done. All those familiar with the narratives of Winslow, Bradford, Mourt (or Morton) and other chronicles of the Pilgrims know how fascinatingly she has told the story of "Standish of Standish," without violating probabilities. The handsome edition of this story, in two volumes, just published, is a worthy tribute to her memory. The volumes are illustrated by Mr. Frank T. Merrill, who has caught to perfection the atmosphere of simplicity, commonsense, genuine faith, hearty manliness and respect for womanhood, blended with that purifying fear of God and enjoyment of "life that is life indeed," in which lived these true-hearted souls. Truly national in subject, historical in treatment, this story deserves to be cherished by every American. In its present dress, we are glad to say, it is sure to tempt many who otherwise might have passed it by unnoticed. (Houghton, Mifflin & Co.)

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THE "FARRAR YEAR BOOK," compiled by W. M. L. Jay, contains quotations for each day of the year from the following works by the popular Dean of Canterbury:—"Messages of the Books," "Ephatha," "The Voice from Sinai," "The Lord's Prayer," "Truths to Live By," "In the Days of Thy Youth," "Everyday Christian Life," "Sermons and Addresses in America," "Sermons," "The Silence and the Voices of God," "The Fall of Man, and Other Sermons," "The Witness of History to Christ," "The Life of Christ" and "Eternal Hope." It is, we believe, unnecessary to say more of the contents of this book than that the compiler has shown sympathy with, as well as thorough knowledge of, his author. The book is tastefully brought out, in white cloth cover, stamped in gold, and with a medallion miniature portrait of Canon Farrar. (E. P. Dutton & Co.)—THE HOURS of meditation, wonder, doubt and rebellion that make the life of the invalid bitterer than even his physical pains, are unknown to the busy outside world, and never entirely understood by even the most sympathetic people in good health. The compiler of "Sunshine for Shut-ins," a book of solace and sunshine for those who are deprived of the ordinary pleasures of life, is an invalid, and, we feel sure, a woman. The extracts given from day to day should bring patience, consolation, peace and cheerfulness to most of its readers; the rebellious it may soothe, but the doubter will lay it aside with the question on his lips and in his heart still unanswered. (T. Y. Crowell & Co.)

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ALFRED PERCIVAL GRAVES undertook a delicate but important task in attempting to match modern Irish songs to old Irish airs, as Moore, also, essayed to do. But Moore wrote his songs himself, and as frequently adapted the air to the words as the words to the air. To Mr. Graves, on the contrary, the music is sacred, and he has not scrupled to cut and alter the words by modern writers—even some of Moore's own—to which he would wed it. His collection is one of lyrics to be sung. He has no difficulty in showing that the airs were originally adapted to words; but the verses have, for the most part, been lost, or are of late and inferior composition. Hence the necessity of using modern poems. The difficulty of the task being taken into account, it has been performed in a very successful manner; the best versions of the airs are given, and Mr. Graves has treated the text of his songs, when he has had to alter it, skilfully and with good judgment. Though the number of airs given is but as a drop from the sea of Irish minstrelsy, "The Irish Song Book" makes

a good beginning and sets an example of careful editing and judicious selection which we hope will be followed. (Imported by G. P. Putnam's Sons.)

* * *

MRS. JULIA C. R. DORR's "The Flower of England's Face" is the somewhat misleading title of a small volume of sketches of travel, which begins with a week in Wales and ends with eighty pages in Scotland. As for the sketches themselves, they are very much like many other productions of the same kind—with a touch of feminine vagueness that quotes Virgil twice only to misquote him both times, and speaks quite happily of Benedictine monks as "friars"; with a great deal of feminine enthusiasm, chastened by not infrequent excerpts from the guide-book; and with a poetic insight for color and beauty that occasionally results in interjected verse, in one instance under circumstances so extraordinary as to be worth recording. "There's been a sonnet buzzing in my brain all this blessed afternoon," exclaims the poetess, "and if I am ever safely delivered of it, it shall go with the rose." The birth of Athena from the head of Zeus is the only historical parallel which occurs to us; and even then the classical authors do not mention the buzzing. After all, however, the book is a pleasant little record of what seems to have been a pleasant journey, and may serve to refresh the memories of those who have made similar journeys in the past, or to prepare those who will go next summer to see some things which they might otherwise have missed. (Macmillan & Co.)

WE HAVE RECEIVED a copy of the "Handbook of the New Public Library in Boston," describing and illustrating the handsome and commodious new building. It contains many illustrations in half-tone of the architecture and decorations, including Mr. Sargent's curious and interesting mural paintings. The descriptive text is by Messrs. Herbert Small, C. Howard Walker and Lindsay Swift. (Boston: Curtis & Co.)

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IN HIS CRITICAL INTRODUCTION to the new edition of "Undine," Mr. Edmund Gosse follows that bad boy Heine in laughing at the sentimental, child-like cavalry officer, who wrote and fought and drank and dreamed through the Napoleonic wars, and who produced at least four romances which "promise to be immortal, since the complete revolution of taste has not rendered them obsolete or uninteresting." Of these, everybody is agreed, "Undine" is the best. Heine himself calls it "a wonderfully lovely poem." It might almost be called the essence of Romanticism, of that re-flourishing of the old chivalric literature to which Heine was to put an end as Cervantes did to the first *floraison*. Mr. E. F. Britten, who seems to be much more in sympathy with the mystical Fouqué than Mr. Gosse, has invented a number of very imaginative designs for the tale, which, however, are rather badly printed. Where he is best is in his conception of Kühleborn and the water-demons, which are delightfully elemental and fishy. The text is printed in a large and handsome type on fairly elastic paper, which may be expected to hold together for a lifetime, and the cover, of light blue, has a pretty design of fishes and water-weeds, somewhat in the taste of the last century. (Frederick A. Stokes Co.)

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AN ATTRACTIVE VOLUME of twenty-odd chapters, "Inmates of My House and Garden," by Mrs. Eliza Brightwen, deals with animal life as seen in captivity, and where nature designs it to be. There are lemurs, squirrels, owls, song-birds, tortoises and insects, and not one object in this wide range is otherwise than lovingly treated. The authoress is enthusiastic in all she does, and yet is careful not to allow her enthusiasm to blind her to the significance of what she sees. There is always danger of this in treating of animal life that is held in more or less restraint. The story of "Fairy," a tamed white-throat, is very delightful reading, and it is seldom that we see a more charming illustration than that on p. 59, where "Fairy" is perched on the penholder of the authoress, while she is writing. If our wild birds can be tamed like this, they should bring added brightness to our homes, and would lead to a better appreciation of bird-life, and so lead, also, to more determined efforts at checking the persecution to which it is subjected by bad boys and thoughtless adults. The book is beautifully printed and tastefully bound, and as a rule the illustrations are good, but we have strong doubts if Mrs. Brightwen's pet owl "Asnapper" ever looked like his portrait on p. 81. The publishers should not have been contented with merely a table of contents. The book deserves an index, which might be supplied in subsequent editions. (Macmillan & Co.)

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IT IS MEET that one who has entered so fully into the spirit of the Psalm which stands as No. 23 in the first of the five books, and who has given it the ordinary dress of plain type, paper and textile cover, should be allowed to reissue his work in festal array. This Mr. F. B. Meyer does in a book which bears upon its cover, in gold and green, a picture of quiet pastures and still waters. It is entitled "The Shepherd Psalm." Wide are its margins and clear and beautiful is its print. On every page are dainty pictures of open flowers, ripened grain, shade-giving rocks, inviting valleys, busy bees and the emblems of the shepherd's life. The "frail children of the air" are not forgotten, and there are tender suggestions of mother-love and care, of Providence that watches over the nestlings, and of bees that soar and hum in the sunshine. The overflowing cup, the happy shepherd with his pipe and crook, the harp and scroll, the white lilies, the dainty ferns that suggest mossy coolness—all are here. Charming as is the border-illustration, pretty as is the flight of birds and bees even into the text, and soothing as is the resting of sheep that be unfrightened even in the heart of the commentary, the text is worthy of this sweetest of all the Psalms. Opposite the preface appears the hymn "The King of Love My Shepherd Is." The frontispiece is that of the Shepherd of shepherds, with the lamb in his bosom. The illustrations are by Mary A. Lathbury. (Fleming H. Revell Co.)

Books for the Young

Mrs. Burnett's "Two Little Pilgrims' Progress"

MRS. BURNETT has scored another success. The strongest thing she ever wrote, "That Lass o' Lowrie's," paled its ineffectual fires, so far as popularity was concerned, in the fierce light that radiated from "Little Lord Fauntleroy." It is quite possible that, fearing to be known only as the creator of this one character, she determined to show that her art had not stopped short with his creation. To take the World's Fair at Chicago as the foreground of her new "juvenile" was an inspiration; to take the "Pilgrim's Progress" as its background was an equally happy thought. Everybody had seen the Fair, everybody had read Bunyan's book, everybody must be interested in a story by the author of "Little Lord Fauntleroy" whose hero and heroine should be children, and whose scene should be laid in Bunyan's City Beautiful made real in the White City by the Lake. Mrs. Burnett's "Two Little Pilgrims," an orphan and his twin sister, run away from their aunt's home in Illinois to spend their hard-won earnings in seeing the Fair; they befriend a crippled ragamuffin, and in this and other ways attract the attention of a rich and childless widower. He takes the youngsters under his wing, and easily persuades their close-fisted Aunt Matilda to let him adopt them; nor are they loth to exchange the slavish life of the farm for the luxurious conditions that prevail in their benefactor's household. Robin is a precocious and determined lad of twelve, with a square jaw, a wrinkled brow and a way of striking the attitude in which Browning pictures Napoleon, in "An Incident of the French Camp." Meg's jaw is as square as her brother's, her mind is still more precocious than his, and she has the same gift of story-telling that Mrs. Burnett doubtless possessed at an equally early age. Mr. Birch's pictures of the two children show all the characteristics the author has endowed them with; but the boy's jacket and collar and the girl's puffed sleeves, hat and high-heeled boots give us a new conception of the modishness of life on a Western farm. Perhaps the artist first met Robin and Meg after John Holt had adopted them. (Charles Scribner's Sons.)

"The Banbury Cross Series of Nursery Rhymes and Tales"

THIS EDITION, it seems to us, comes very near perfection. In the first place, an excellent choice has been made from the standard fiction of the little ones. Perrault, Grimm, the "Arabian Nights" and *Æsop's Fables* have been laid under contribution, and no one can say that any volume of the dozen might be spared. Wherever the text has been rewritten, Miss Grace Rhys's literary skill is apparent, for the new version flows smoothly, often more so than the old. The abundant pictures and ornaments by Miss Alice Woodward are somewhat in the manner of the old Italian woodcuts, German but without any affectation of quaintness. The figures are well drawn and graceful, the effect frequently striking and always decorative. The pictorial designs on the pale green covers are particularly happy in their application of large surfaces and lines of gold, Morgiana pouring the boiling oil into the jars in which the thieves are hid, Little Red Riding-Hood in a bower of hop vines, Jack on his way up the Bean-stalk, and

the Sleeping Beauty and her sleeping cat being particularly clever examples of the modern art of book decoration. The paper is good, the type new and clear, and in all respects the make-up of the little set reflects credit on the publishers. Each volume is tied with red ribbon, and the set is put up in a cloth-covered box stamped in gold on front and top. (Macmillan & Co.)

Mr. Harris's Masterpiece

OF THE NEW "Uncle Remus" the author says in his introductory letter to the illustrator, Mr. Frost:—"The book was mine, but now you have made it yours, both sap and pith." The implied praise is not too great, for Mr. Frost's drawings are among the cleverest things ever done in their line. At some points they fall below Mr. Church's drawings for the original edition. They are not as imaginative, nor do they decorate the page so well, but Brer Frost has a more intimate knowledge of Negro and animal life and can combine the two natures in the one individual in a more convincing manner. He humanizes his Fox and Bear and Rabbit, as Uncle Remus himself does; the humanity with which he endows them is always of the African sort, the clothing also, and he knows nearly as much about the beauty of rags and patches as Mr. Whistler, or even Rembrandt. What a dissipated, worthless "nigger" he makes Brer Fox, stretched upon the ground, watching Jack Sparrow. How the Negro mechanic comes out in Brer Rabbit boring a gimlet hole in the cover of the chest in which he has imprisoned Brer Wolf. The illustrations to Uncle Remus's "Songs" and "Sayings," which follow the "Legends of the Old Plantation," are quite as good. No two faces or figures are alike, yet every one is unmistakably a black man. The half-tone pictures are not nearly so good as the pen-and-ink illustrations, which gain nothing by having been printed upon clay-laden paper. Mr. Frost's original drawings were noticed in last week's *Critic*. (D. Appleton & Co.)—IN "MR. RABBIT AT HOME" we renew our acquaintance with little Mr. Thimblefinger and his queer country under the well, where Mr. Rabbit and Miss Meadows now live and entertain their occasional visitors, Buster John, Sweetest Susan and Drusilla, with fantastic tales of the "Jumping-off Place" and "The Rabbit and the Moon." These have a totally distinct flavor from the Uncle Remus stories, and in them the interest centres, not in the storyteller, nor in his characters, but in the listeners. The text is, of course, by Mr. Harris; the delightful illustrations are by Mr. Oliver Herford. (Houghton, Mifflin & Co.)

Hans Andersen and the Arabian Nights

AMONG THE NEW illustrated editions of the children's classics, the "Stories by Hans Christian Andersen," with pictures by Arthur Gaskin, and "More Fairy Tales from the Arabian Nights," illustrated by J. D. Batten, stand high. Mr. Gaskin has, very appropriately, followed in the steps of the old German wood-engravers. His little pictures, the best of which are those printed with the text, are mainly in outline, with very simple shading, and show much intelligent study of Dürer and Hans Holbein, yet have a grace that is all their own. We may instance the small drawings of the princess and the swineherd on page 40 of Volume I., and Helga and the Christian Priest on page 200 of Volume II. The leafy background in the latter is as good as anything in its kind since Dürer. The full-page pictures are not so good. It seems that Mr. Gaskin's drawings require the concentration of effect that results from a considerable reduction in the size of the design. (Dodd, Mead & Co.)—MR. BATTEN'S DESIGNS to the "Arabian Nights" are fewer, but several of them have been photostated and make a luxurious sort of illustration. The Princess Pingade pushes on up the mountain, unheeding the goblins who contrive to make themselves heard notwithstanding the cotton-wool in her ears; King Solomon looks down from his lion throne upon the grovelling genie, and Firouz Schah gallops off with the Princess of Bengal upon the enchanted horse in all the glory of plate paper and artistic printing. The smaller designs in the text, if slight, are spirited. The tales have been edited and arranged by Mr. E. Dixon. (Macmillan & Co.)

"The Ocala Boy"

By Maurice Thompson. Lothrop Pub. Co.

THE LITTLE SOUTHERN town of Ocala could not have had a better advertisement than this small volume is giving it, if author and publisher had been in collusion with the real-estate agents who are everywhere in Florida, booming the land. No one can read it without a feeling that he would like to take a brief holiday

from hard facts and cold skies, and speed to the enchanted region. Even "malaria" is forgotten, the fancy prefers to dwell on "purple mists," "shimmering halos," "giant blooms," "drowsy influences," "wind-songs," "gleams" and "glows," magnolia blooms and orange groves, embowered verandas and dewy freshness. Mr. Thompson is always in close sympathy with nature's moods, whether they are tinged with the russet and mystic melancholy of autumn or the jubilant green awakening of spring. He chooses mid-April, tearful, joyous, opalescent, for the visit of two northern boys, Louis and Rhett Holt, aged respectively fifteen and fourteen. Between tangled vines, swinging mosses, dusky palms and sweet white sprays of bloom, broad-winged red birds and snowy herons flew aloft at the approach of the boat, which lazily puffed up the narrow Ocklawaha and at last landed the two boys in a new and delightful world. While still on board, their curiosity had been keenly roused by a strange, handsome and vigorous grey-beard who gave his name as "Hiram"—nothing more. They listened to his rich, deep bass voice singing a song they had never heard before—"The Ocala Boy." Later on Hiram told them the time-honored legend of the place and its vicinity—the story of a noble and brave boy who came with de Soto and his Spaniards to Florida and was separated from them in the wild woods surrounding this present town of Ocala. The boy of the legend became an actuality to them; they talked freely about him to all their new acquaintances. One day they even found that his card had been left for them while they were off on one of their frequent excursions; numerous tricks were played on them, making them more and more curious and mystified. Mr. Thompson deals with this idea in a delicate, fun-loving style of his own. How the mystery was solved, what was really meant by the term in everybody's mouth—"The Ocala Boy"—only became apparent to them on the train which was to take them back to their northern home. Then the dreaminess slipped away from the atmosphere, the foliage began to shrink as the cars whirled along, the perfumes and spices vanished, and the air grew sharp and chilly. They were not sorry to get back to New York, feeling, however, that they never could forget Florida, their Hiram, and his stories about the Ocala Boy.

A Book from Canada

AMONG STORYTELLERS for boys, Mr. J. Macdonald Oxley ranks with the best. His latest book, entitled "My Strange Rescue, and Other Stories of Sport and Adventure in Canada," will maintain, if not enhance, the reputation he has already gained. This distinction is due in part to a lively and attractive style, and to his own evident interest in the subjects he writes about. He has also an advantage similar to that possessed by Rudyard Kipling for his East Indian stories, in having a peculiar and almost novel field, which he has been able to make his own. He is a Canadian born and bred; and there is no country in which all the elements of sport and adventure most enticing for youth are more abundant than in Canada, or more thoroughly enjoyed at all seasons by its boy population. Fishing, hunting, canoeing, "camping out" in summer, skating, snow-shoeing, and tobogganing in winter, and numerous athletic games, some of them, like lacrosse and "rink-hockey," as special to the country as golf and curling are to Scotland, keep the minds of the young Canadians in a stir of pleasurable excitement through the year. Mr. Oxley is familiar with all these forms of sport, and knows how to interweave with his descriptions of them just enough of the interest of plot and danger to make his sketches delightful to his young readers. A tone of manly and generous sentiment pervades them all. They comprise, moreover, not a little curious information, some of it evidently gathered at first hand, about various little-known regions, from Sable Island to the Rocky Mountains and the Arctic coasts, which grown readers will be glad to have. Many of the stories and sketches have appeared in such periodicals as *The Youth's Companion* and *Harper's Young People*, publication in which is a certificate of literary merit. The illustrations cannot be said to be up to the level of the literature. Some of them are passable, but others are absurdly incongruous. The artist seems not to have read the text which he attempts to illustrate, and the author can hardly have seen the pictures which so singularly misrepresent his descriptions. (Thomas Nelson & Sons.)

Other Books for the Young

MRS. MOLESWORTH'S "Sheila's Mystery" is the story of a little girl whose morose and suspicious temper made herself and everyone about her desperately unhappy. She had a younger sis-

ter, sunny in temper and lovely in character. The children had heard rumors that only one of them was the daughter of the kind parents who did everything to make their life happy, and that the other had merely been adopted. It flashed through foolish Sheila's mind that she was the outsider, and every cross-grained, moody moment she had (and they were legion) she laid to the love and affection bestowed upon unselfish little Honor, and denied to her. In the end affairs reached such a morbid pitch that Sheila left her home, and it was only after the mystery had been cleared up and she had disclosed to others all the self-torturing unhealthiness of her own mind that she realized how selfish and unlovable she had grown. The story is well told, with a singular understanding of the self-absorption that sometimes overclouds a young girl's life. (Macmillan & Co.)

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IT IS NOT as a lofty philosopher, nor as a subtle interpreter, nor as a flippant tourist, that Mrs. Isla Sitwell writes of what she saw "In Far Japan," but simply as one who knows well children, both English and Japanese. Her story, which is like a jelly sandwich, well stratified with pictures, is sweet in taste. It will be enjoyed by all the young folks who do not like too much description, and who turn away from "analysis" as if it were stone or poison. She knows the little child's world, and her sketches are from real life: every page is full of people who talk. Enough idea is given of things Japanese, from the houses to the things children like to play with, to please those who demand local color; and enough is said about what an English boy or girl does not see in Japan to give a pleasing sense of contrast. The book is likely to win friends among the little folk who want to know how Japan looks to eyes that see the world from their own elevation. (T. Nelson & Sons.)

"UNCLE MATT," who appears to be a mighty hunter of wild flowers, is the author of five pretty booklets with illuminated covers and frontispieces, which tell his young friends what to look for when rambling across a common, strolling in a marsh, breaking a way through a copse, circumnavigating a corn-field, or taking a constitutional "Down the Lane and Back." The wild-flowers described are English, but the majority of them are also known here in the same or in slightly different species, and, as a rule, their habitats are the same. (T. Nelson & Sons.)

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"WAYNE'S WONDERFUL ADVENTURES" are wonderful indeed, bringing him under the guardianship of a pagan archangel with the snakiest of snakes and a tiger fit for Tammany Hall. His friends, the miller's son Hugo, and Hero Johnny, are quite as lucky as himself, and acquire magic jewels and panther cubs with the greatest of ease. There are other stories, of owls and butterflies, fish and ogres, and the boy or girl must be hard to please who does not find something interesting in the book which has been written by J. Selwyn Tait. (J. Selwyn Tait & Sons.)

NORA FERRY'S "A Flock of Girls and Boys" deserves the handsome make-up with which the publishers have honored the new edition. The cover, with its garland in grey and gold, and the pretty illustrations in half-tone after drawings by Charlotte Tiffany Parker, are well bestowed and make more enjoyable the stories about "That Little Smith Girl," "Major Molly's Christmas Promise" and "An April Fool." (Little, Brown & Co.)

"THE MUSHROOM CAVE," by Evelyn Raymond, is the tale of a peculiar household, which comes close to penury through lack of commonsense, and retrieves its position by the possession of uncommon sense and a talent for raising mushrooms. We only hope that it may not send every small city boy that reads it to growing fungi in the cellar, in the absence of an old quarry wherein to experiment. Mr. Victor A. Searles's illustrations are as quaint as they are pretty. (Roberts Bros.)

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KATHARINE PYLE'S "The Rabbit Witch, and Other Tales" is an oblong book with more pictures than text, the latter in rhyme, the former in pen-and-ink. Several of the designs are printed in two colors, red and black, and the buff-colored cover is decorated in like manner. (E. P. Dutton & Co.) "THE BROWNIES THROUGH THE UNION" is the title of Mr. Palmer Cox's new book about the latest pranks of the well-known imps of his invention. In this volume they do New York City and admire the Columbus monument; overrun Rhode Island, and clamber over the Round Tower at Newport; gather oranges in Florida, explore the mammoth cave in Kentucky, encircle a big tree in California, and saw wood and say nothing in Michigan. Needless to say, they have plenty of fun, and after their foreign travels make themselves

quite at home in their own country. (The Century Co.) HAVING BEEN ASKED to write a preface to the new edition of the Gypsy books, their author is not a little perplexed, she says, to imagine the doings of Miss Gypsy Breynton and her friends in the thirty years since the first publication of her memoirs. But of one thing she is sure, that Gypsy has grown up to be a sensible woman, and perhaps we may say the same of "Gypsy's Cousin Joy," whose story now reappears in its old shape, but with new illustrations. These are furnished by Miss Mary Freeman Clark, whose pen-and-ink sketches have considerable merit. (Dodd, Mead & Co.)

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"THE KEEPER OF THE Salamander's Order" is a decapitated ogre, who lives on the largest meteor unknown to science and is visited by a prince and a fairy who do not know their way home, and whose flying salamander seems to prefer to carry them anywhere else. There are many interesting pictures of tropical islands, magicians, kings and other curious, antiquated, funny and impossible things, and whoever reads the book through will feel as though he had had all the dreams of a twelvemonth packed into one night. (Roberts Bros.) ON THE COVER OF "The Silver Fairy Book" there shines resplendent a silver moon full of craters and goblins, all among lesser stars and witches with broomsticks, and within are fairy-tales by French and Spanish and German and English writers. Mme. Sarah Bernhardt has a tale of the Château de Ploëneuf, Hézépise Moreau one of Charles VIII. and his friendly mouse Blanchette, Wilhelm Kauf a Turkish story, and unknown Scandinavian and Servian writers are represented as well. The illustrations in pen-and-ink, by H. R. Millar, are numerous and pretty. (G. P. Putnam's Sons.) HOWARD PYLE'S "Garden Behind the Moon" is one to which no one can find the way who is not a moon-calf. Mr. Pyle, who describes it as if he had been there, may have received his information from Hans Krout, or from his hero David, but he does not say so. Besides, he makes no mention of David having carried a kodak up the Moon's front stairs and down the back, yet his pictures have a very photographic appearance. On the whole, he leaves his reader in the position of one of his most interesting characters, the Man who Knew Less than Nothing, which is, at times, a very good position to be in. (Charles Scribner's Sons.)

"MOST OF THE stories in "In Old New England," by Hezekiah Butterworth, have appeared before in the columns of *Harper's Young People*, *The Youth's Companion* and other journals, but such tales as "Milo Mill's Fourth of July Poem," "The Miraculous Basket" and "Husking Stories" will bear telling twice. They are simple, faithful records of those quaint old colonial days, told without attempt at dramatic effect or embellishment of any kind, except a curious refrain of reminiscence suggested by the drift-wood fire that is supposed to flare and pale with the interest of the story, and before which these yarns are supposed to be sung. It is an accompaniment that in our estimation might have been omitted, or more subtly suggested. (D. Appleton & Co.)

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"HOW TOMMY SAVED THE BARN," by James Otis, is a freshly told little narrative of three fresh-air children, who were sent into the country for the usual two weeks' outing. Their stay there was enlivened by the presence of a young country boy, whom the good deacon and his wife at whose house they were staying, fearing the children would be lonesome, had engaged at five cents a week to look after them. This young scamp lorded it over the youngsters and was only subdued when it was proved that the city children knew a great deal more than he, and had, in spite of their ignorance of farm life, enough native wit to fall into country ways at once. (T. Y. Crowell & Co.) ANOTHER STORY by the same author, of a much more pretentious character and containing a mystery which boys will perhaps consider an addition to its interest, but which undoubtedly takes away any air of probability, is called "Wood Island Light." It is about a boy who was cast ashore from a wreck and was befriended by a queer old misanthrope, who lived by himself in a shanty on the coast. This old man hid the money and jewelry that had been found on the boy when as a child he had been washed ashore, and kept the most mysterious silence about his birth and fortune, thereby causing after his sudden death a great deal of trouble to everybody, and no end of unnecessary gloom and anxiety to the boy. However, as Mr. Otis foresaw when he planned the story, it enabled him to spin an extravagant yarn, and, as he doubtless has found out, by such unlikely tales is a boy's interest won. (A. I. Bradley & Co.)

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A STORY FOR little ones belonging to that immortal company the Dotty Dimple books, is called "Jimmy Boy," and is the third in the series called Little Prudy's Children. Whether it is because that delightful author, Miss Sophie May, has lost the inspiration that gave creation to the inimitable drolleries of Alice and Prudy Parlin, or whether it is because Prudy's children are really dull little youngsters, like most urchins, it is difficult to say—but certain it is that the narrative of little Jimmy Boy's life, touching as are some of his youthful trials, lacks the charming spontaneity of the earlier volumes. (Lee & Shepard.)—A TALE PUBLISHED in a red cover, enclosed in a box, and printed in decorated type, is called "Tony" and is by Laisdell Mitchell. These outward manifestations of a supposed literary superiority are really symbols of a violent sensibility that prevails within the volume. Tony sold papers and was run over, and the narrative of his recovery is told in the most emotional and affected language that an overwrought imagination can suggest. Such books as these make one long for the darkness of the middle ages, when children were taught to stand stoutly on their legs and pull a long bow and had never heard of lives of sublimated suffering. (Charles H. Barnes.)

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A BOOK WITH an elaborately artistic cover is likely to arouse undefined forebodings, which are only too often justified. Near the holiday season, especially, when shopping becomes a fierce frenzy, there is so large an element of chance in the sale of books with fair covers and unknown contents, that one is reminded of Portia's three caskets. About the same percentage of shoppers choose witlessly, as did that damsel's suitors, while the remainder remember the old warning, "You who choose not by the view, Chance as fair and choose as true," and cannot be seduced by any amount of embossed paper, done up in pale blue binding, with daffodil-yellow designs. To those who are looking for a book with covers in this shade, we recommend "A Last Century Maid," a book for children, by Anne Hollingsworth Wharton. It contains six stories, two of them semi-historical, and the other four semi-Sunday-school-bookish. One of the tales, told by an Indian, is fairly good. In the others we come upon characters already reasonably familiar—a little girl with the usual golden locks, who wants to give her dog and her dinner to a poor prisoner. Number two is another dove-like damsel, baldly labelled Little Peacemaker, who interferes with two little fighting Jacks and makes them recite texts at each other; and lastly we must meet an atrocious youngster, who calls out to a little ragged newsboy on Christmas Eve, "Come in, little boy, I want to make you happy." We hope this book will do somebody's little boys and girls good, as its author evidently intended; but at the same time we hope they won't go about doing good in such a bunglingly self-conscious way as did the proper little creatures of this little book. (J. B. Lippincott Co.)

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IT IS THE UNEXPECTED that always happens to "The Kanter Girls." They set sail in a fantastic boat on a stream that runs both ways, strange countries for to see, and meet a little dryad and have plenty of fun in snow gardens and other gardens, with moonlight pictures and royal playmates, winding up with a visit to the North Pole. The illustrations, by Helen Maitland Armstrong, are as fanciful as the text, which is by Mary L. B. Branch. (Charles Scribner's Sons.)—"ADRIFT IN THE CITY," by Horatio Alger, Jr., is an entertaining story full of incident. Mr. Kenyon is a nice old gentleman, who, desiring to dispose of his wife's property, has her confined in a lunatic asylum, though she is perfectly sane, and takes advantage of her absence to ill-treat her son. The boy runs away, to Chicago, where he accidentally meets his mother, who had escaped from the asylum. Her restoration to her rights follows, and mother and son take a Christian revenge on their enemy by settling a small fortune upon him. Illustrated. (Henry T. Coates & Co.)—P. ANDERSON GRAHAME'S "Country Pastimes for Boys" attempts to supply its readers with occupation for days when ordinary games are not available. One cannot play cricket alone, but one can go bird's-nesting. Rain hinders many games, but not feeding pets. Kites, tops, rambling, skating are among the things that he describes, and he teaches the making of kites and toy boats, fishing without tackle, and knucklebones. It is due to him to say that by bird's-nesting he does not mean taking away the nests or eggs of sitting birds, but simply observing them, and that he warns his readers against the sins which they will be almost certain to commit if they go bird's-nesting at all. This, as he describes

it, is an occupation for those who have reached the philosophic age, and the boys, we hope, will keep to some of the many other amusements described. (Longmans, Green & Co.)

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DORA E. W. SPRATT'S "Christmas Week at Bigler's Mill: A Story in Black and White" is a genial little story of the Christmas holidays in the Old Dominion. It sets forth the amicable relations between the white and colored people which made the season—as it should be everywhere—a peculiar time for peace on earth and good will to men. "Lize Jane," who blended African, English and Indian blood in her veins, is quite a strong character; Mary Ellen, her cousin, is another type, the lovable "Uncle Simon," and the important "Aunt Lindy" are also recognizable, and all are the best of friends with the white boys and girls of the "Big House" and the neighborhood. The excitement of getting ready for Christmas, the shopping, the killing of geese and turkeys, the baking of cake and mince pies, the exchange of visits, presents and amenities of every kind, fill up the week at Bigler's Mill. Very little work is done; the Negroes have their feasts and dances, the white family at the "Big House" celebrates a memorable Christmas, for a wanderer returns, and Miss Amanda marries her old lover, Lawyer Gray. The slave days were over in the period represented by this story, but the patriarchal spirit of mutual affection and dependence, which made the bright side of slavery, survives in its pages. (Am. Baptist Pub. Soc.)—"AFLOAT WITH THE FLAG," by W. J. Henderson, is a spirited story of the little unpleasantness in Rio harbor between the American fleet and the insurgents under Mello and Da Gama, which ended only with the collapse of the rebellion against President Peixotto. The adventures of several American boys, one of whom was aboard the insurgent vessel Aquidaban, are woven into the narrative, and the volume is adorned with many excellent illustrations. (Harper & Bros.)

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DICK FARRALLEN begins his experiences with the shooting of a mad dog that was on the point of biting the children of a railroad engineer, follows up this daring feat with the saving of train from being wrecked by revengeful tramps, and walks, of course, triumphantly into the private offices of the directors of the road and into its service. He becomes conductor, has experiences with "beats," passes through a wreck, prevents a strike, and ends on the last page of the book as assistant-superintendent. His history has been written by Edward S. Ellis, and is called "The Young Conductor." The story is most readable and contains some curious information about life on the rail. (The Merriam Co.)—"DEAR LITTLE MARCHIONESS" is the story of a little girl, the mystery of whose parentage offers a puzzle that is cleared up toward the end. The book has a few words of introduction by Bishop Gaylor, and illustrations by W. L. Taylor. (T. Y. Crowell & Co.)—"STORIES OF COLUMBIA," by Will H. Glascock, contains chapters on the Norsemen, Columbus, the Iroquois, the Mound Builders, the Pilgrims, the War of Independence, Washington, Lafayette, some women of the Revolution, the pioneers of the Mississippi Valley, Paul Revere's and Phil Sheridan's famous rides, some naval heroes, and some American boys of genius. It is an American book for American boys. (D. Appleton & Co.)

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THE PREFACE of "Hero Tales from American History," by Henry Cabot Lodge and Theodore Roosevelt, sounds almost jingoish in its glorification of arms. The criticism we feel like making upon the book is that it is a little too warlike and gives the boys an entirely wrong impression as to who are the "heroes" of American history. All but three or four of the heroes of these tales were shedders of blood and wearers of the sword. Such heroes, for example, as Marcus Whitman, who added three stars to the American flag, but was only a missionary, are left out. It would have been better, we think, to have illustrated the fact that heroes arise in times of peace as well as in times of war. Barring this stricture, we have only praise for the style of the authors, their thorough knowledge of their subjects, and the spirit of true Americanism that pulsates from cover to cover. Most of these papers have been printed before, but some appear here for the first time. Washington, Boone, Clark, Stark, Wayne, Morris, Decatur, Francis Parkman, Stonewall Jackson, Grant, Sheridan, Cushing, Shaw, Lowell, Farragut and Lincoln are the heroes described. The book is calculated to teach boys to be ready at any time to do their full share in resisting either "malice domestic," "or foreign levy." The illus-

trations and portraits are an excellent feature of the book, and the poetical quotations at the head of each chapter truly appropriate. An index would have been a good addition. (The Century Co.)

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IN NO CENTURY of the world has the Christ been better known, and never before have so many minds been exercised in trying to reproduce Jesus, His life and influence, with chisel, or brush, or pen. Annie Fellows Johnston, the author of "Joel the Boy of Galilee," has been handsomely aided in her efforts to show how Jesus seemed to her young hero, by Victor A. Searles, some of whose ten full-page illustrations are decidedly effective. Especially vigorous are the pictures of the raising of Lazarus and the blessing of the children. Concerning the story itself, there is much to say in praise, for it has, besides a good deal of vivid description and perhaps justifiable embroidery on the simple Gospel story, a profound spiritual sympathy, which enriches and beautifies every chapter. (Roberts Bros.)—MARY HASTINGS FOOTE knows how to make a good book for the Sunday-school teacher, and still better for the parent or guardian at home, who would make children acquainted with the life of Christ. Her method is the old Socratean one of question and answer. In her framing, selection and arrangement of interrogations, she expresses in suggestive form not only those queries which naturally arise from the sacred text itself, but adds those questions which the modern mind, whether of adult or child, is sure to ask. These relate to dates, places and associated ideas, so that the whole subject is covered. An index helps still further to make this "Life of Christ for Young People" a most excellent aid. Not a few thoughtful fathers and mothers, who are dissatisfied with the average Sunday-school instruction, will hail this book as the very one they have been looking for. We have been impressed in reading it with the excellent commonsense shown in framing the answers. These contain as much as possible the actual words of the actors in or writers of Scripture. The author refrains from extreme fanciful or sectarian theories. It is only occasionally in the book-market that we come across such a clear decantation of long and well-digested reading as may be found in this book. (Harper & Bros.)

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"THE BOOK OF ATHLETES," in a brilliant binding of Harvard crimson, would be prized by any schoolboy at Christmas tide. It contains a series of articles on all branches of athletic sport now universally practised in inter-collegiate contests, written by men who have severally attained the blue ribbon in their respective specialties. Arthur Cumnock of Harvard writes of football, Laurie Bliss of Yale on base-ball, William H. Bancroft, already like a Roman emperor, *divus*, tells how to train a crew, and other authorities of like rank write of tennis, cricket, golf, bicycling, running and hurdling, yachting, swimming, skating and even cane-rushing. The book is edited by Norman W. Bingham, Jr., who seems to have done his work with skill and excellent temper. (Lothrop Pub. Co.)

NATURAL HISTORY, as a whole, covers such a wide range of subjects, that it requires a great deal of judgment and much erudition to set forth successfully a satisfactory outline of it. To prepare a popular history of animals for the uninstructed adult would even be a difficult undertaking for any naturalist, and to prepare an attractive volume for children, an even more serious task; but Mr. Henry Scheren has succeeded in his "Popular History of Animals for Young People." He has culled judiciously from many works and illustrated his pages with excellent taste. He has avoided all the twaddle common to the old-style zoologies, and presents the subject in the accepted methods of modern biology. The text loses nothing from the fact that it is "scientific," which is but another word for "true." Children of an earlier day found later in life that they had a great deal to unlearn. There is no such misfortune in store for children of the present time. This book will give them a correct insight into the subject of wild life in all its varied forms, and doubtless lead many, as they grow older, to seek further knowledge of the wonderful world about them. It is a capital book for the holidays. (J. B. Lippincott Co.)

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"WE'RE NOT ORIGINAL, nor wise, nor witty," acknowledges A. M. Richards, Sr., of "A New Alice in the Old Wonderland," with illustrations by Anna M. Richards, Jr.; but, their intent being to amuse the children, she hopes the "gentle critic" will not weigh them in his balance—with the old Alice, we presume. Well, we will not, but will say that, leaving the old Alice out of the account, there is a good deal of fun in the new, and many clever pictures. King Cole's fiddlers three, loaned for the "great

occasion," would be appreciated at a loan exhibition this side of the looking-glass; and the picture of the great pageant might give points for a Mardi-gras procession. (J. B. Lippincott Co.)

"PADDY O'LEARY" is an Irish Huckleberry Finn, and his "Learned Pig" is a most fit companion for him. Owing to circumstances which neither, probably, would control if they could, Paddy and his pig travel from Killarney to Blarney *via* the Rock of Cashel, and have many delightful adventures on the way, all of which are related in a pleasing variety of the brogue by Mrs. E. W. Champney, and charmingly illustrated by Frederic Dorr Steele. (Dodd, Mead & Co.)—A STORY OF the last Moslem invasion of Europe, "The Wizard King," by David Ker, has a fine melodramatic flavor, and is well stuffed with romantic incidents. Joining a solitary horseman in a storm in the Carpathians, we take shelter with him in a robber's cave, admire how he fights the rascals, though only one to six, and discover that he is no other than Pan Sobieski, the future deliverer of Europe. Mr. Ker has, in short, clothed the dry bones of history with the mantle of romance, producing a something weird and entrancing to which the small reader may be trusted to give the breath of life. (J. B. Lippincott Co.)

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"THE HORSE FAIR," by James Baldwin, is a curious, entertaining collection of stories about horses, famous steeds of myth and romance, themselves gathered together in the land of Morgan le Fay, which, as the hero of the book says, must be the horsest country ever known. For there Master Phillip, led by Cheiron the Centaur, sees the horses of the Sun and the Moon, the black steeds of Diomedes, the winged horse of the Muses, Gargantua's mare and the white horse of the O'Donoghue, the horses of the Heavenly Twins, the enchanted horse of Firouz Schah, and a myriad other horses. Yet all the famous horses are not entered—how could they be?—and we read not of the Gandharvas, those ancient Indian cloud-horses, nor of the Phooka, the torrent-horse who was of their strain, himself the sire of Shakespeare's Puck, nor of the horse which the Rishis produced from a water-gourd. We had hoped, too, to learn something of the celebrated asses of history and fiction—the four-footed ones, of course,—such as Sancho Panza's faithful friend and the strong ass of Issachar, "sitting on his haunches in the midst of the field." But these were probably barred out by the rules. At any rate, it is a notable gathering, not to be matched at the Madison Square Garden, and Mr. Baldwin does the honors of the occasion in a most agreeable manner, helped by a great variety of horse-artists. (The Century Co.)

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A STORY THAT was written to supply the demand for what is known as Sunday-school literature, is called "Three and Twenty," and is by Jennie M. Drinkwater. It is nevertheless a crisply told tale of a girl's development and character-building. Leah Ritchie was a girl of imagination and had ambitions. Her relations with her girl friends, the simple village life about her, her domestic and religious life and her own imaginative temperament will doubtless be interesting to many a girl brought up in an atmosphere of self-questioning and religious reflection. (A. I. Bradley & Co.)—TWO BOOKS issued by the same publisher are "Boris the Bear Hunter," by Fred Wrisshaw, and "The Secret Cave," by Mrs. Emilie Searchfield. The latter belongs to a class of typical English historical tales—tales that are neither particularly good nor bad, have a short life during the season in which they are issued, and illuminate with dull but conscientious fidelity some obscure period in English history, that most fascinating field of adventure. Mrs. Searchfield's book describes the domestic trouble of a little group of people during the Monmouth Rebellion in 1685. "Boris the Bear Hunter," on the other hand, is a story of Russian peasant life in the time of Peter the Great. Having said this much, we can leave the intelligent reader to conjecture for himself that the youthful Boris inevitably must save the great Tzar's life before the end of the story is reached. (T. Nelson & Sons.)—A BOOK THAT is entirely of the type just mentioned is "The White King's Daughter," by Mrs. Marshall. American children will probably have to be told that Charles I. of England was the White King. The story of the domestic life of his daughter, the Princess Elizabeth, is one of touching sorrow. As her unselfish and spotless existence was clouded by the contention that surrounded her father, so her life was shortened by his fate. The story is told with all the historical correctness and purity of style that characterize Mrs. Marshall's stories. (Macmillan & Co.)

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"THE CHAIN OF GOLD," by Standish O'Grady, is a rattling story of adventure, told in a very original manner, in which the interest never flags from the first page to the last. The finding of a bottle with a scrap of half-obliterated writing in it on the French coast leads the finder, a gilded youth, but in delicate health, to the wild promontory of Rohar on the west coast of Ireland, near which, as well as he can make out, the writer and his brother are marooned. He hunts up the family, which has given over the boys for lost, explores the rocky coast for miles, and finally meets the lost ones making their way homewards on a raft, and apparently in need of no assistance. The narrative of the elder boy follows and is a wondrous story of storm and wreck, of an inaccessible cavern, a subterranean stream, of visits from the ghost of a conjurer-monk of the bad, old times, of his magic book and hoard of golden ring money, which the boys used to manufacture a chain wherewith to get down from the ledge where they had been flung by the billows during the storm. These strange adventures are related with a matter-of-fact air and an abundance of credible detail which would not discredit Defoe, and the characters, including the ghost, are uncommonly well drawn. The illustrations are few but good. (Dodd, Mead & Co.)

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THE APPEARANCE of the White Weeper at "White Turrets" was always a sign of trouble in the family, Mrs. Molesworth tells us; and the reader who is acquainted with old-fashioned English fiction for children of all growths will at once know that the Weeper was a ghost and the Turrets a country house. The legend connected with this spirit of the lachrymose "given" name was most perplexing, and promised woe to all the family if certain conditions should come to pass. The heiress of the house of Maryon and the future mistress of White Turrets and its ghost, being dissatisfied with her comfortable lot in life, went to London, like Marcella, fell in love with Miss Hertha Norreys, a gifted singer, and importuned that young woman with requests for guidance and help in finding a sphere of usefulness. Her father needed her aid very badly, but that, of course, she did not see: spheres of usefulness for young women with missions are never found at home, but among drunken people of the lower classes, whom they desert after a little while to marry comfortably, as did Marcella, or to return to the ancestral hearthstone, as did Miss Maryon. The ghost weeps her into the frame of mind suitable for a young lady with a loving family and an invalid father, scares a servant named Barbara and then one of the gardeners—"the new one, quite a young man" (which was positively horrid of her)—appears to Miss Norreys, and then goes wailing down the yew-avenue, to await the appearance of the next suitable opportunity for interference, or the engagement of another new, quite young gardener. Miss Maryon is a very mild revolting daughter, whose acquaintance can be made by our young girls without danger to their manners and morals. (Thomas Whittaker.)

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"THE DESERT SHIP," by John Bloundelle-Burton, is a weird tale of a Spanish ship, one of the two sent north by Cortez to explore the Gulf of California, which the hero finds stranded in the midst of the Colorado desert. He has adventures with the Apaches, Mojaves and Utes, witnesses barbarous Mexican rites, and has an even more delightful time of it than a real explorer in those parts would be likely to have. (Frederick Warne & Co.)

"THE YOUNG PRETENDERS," by E. H. Fowler, is a sensible, well-told story that will be wholesome for grown-up people as well as for younger ones. The author has dealt with a sin, too little noticed, in the attitude of dolly-headed women toward dolly-faced children. The two chief characters of the book are Teddy, "who smiled an angel smile and did not care much really about anything," and Babs, who was dark, square-faced, and sunburnt, but "full of the tenderest sensibilities and consumed by the most ardent feelings." (Longmans, Green & Co.)

F. M. HOLMES's "Hugh Melvilles' Guest" begins with startling news of the rascally Spaniards who were fitting out an immense fleet with which to conquer England, and ends with the battle of Gravelines and the defeat of the Armada. Crowded in between all this are Moors who speak "ze Inglese" like cockneys, and Englishmen who cry "Grammercy!" and strange pedlers, and abodes of misery. The excellent illustrations are by E. Boucher. (J. B. Lippincott & Co.)

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ELBRIDGE S. BROOKS's "Boy of the First Empire," is a remarkable boy, indeed, who at an early age discovered a plot against the Emperor. He tramped to St. Cloud to acquaint Napoleon with it, and was immediately taken up, and started on the road to

glory, as is the custom in stories of this kind. He became one of the great man's most trusted servants, his special messenger on many important occasions. The romance is pleasant enough, and probably boys will enjoy it; whether they will profit by it, is hardly a question. This method of diluting history will not tend to develop a taste for its serious study. The false aspect of life, as portrayed in the career of the hero, is all that is remembered, and Napoleon lives only as one who was the guardian of that hero's fortunate destiny. The book is beautifully printed, handsomely bound and excellently illustrated. (Century Co.)

—IN "UNDER THE RED FLAG," Edward King introduces four or five Americans in Paris during the Commune. The usual rough Westerner, who talks the cow-boy patois, acts in Paris as if he were at home on the prairies, and is wholly unmodified by foreign surroundings, comes to Paris with his two grandsons, on a search for their father, who had deserted them. The boy of six asks questions beyond his years. Amid the horrors of a Paris Commune, the boy of fourteen loses his grandfather and brother. While searching for them, "despite his woes, he could not repress a cry of admiration at the beautiful spectacle on the Rue de Rivoli, as he tramped along the sculptured arcades." Alone in a foreign city, not knowing whether his friends were living or dead, he stopped to admire architecture! The book contains such specimens of English as "If I were him," "You look like you had seen a ghost"; and the illustrations are as true to life as are the characters in the story. (Philadelphia: Henry T. Coates & Co.)

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A NEW EDITION of Edmondo de Amicis's "Cuore," in Miss Hapgood's excellent translation, attests to the popularity among us of what is the writer's most successful book in his own country. Intensely patriotic, the story teaches heroism and self-sacrifice, and all the finer shades of behavior and tendency of character and thought that go to make children into true men when they grow up. This edition is very well illustrated. (T. Y. Crowell & Co.)

—A GREAT DEAL of plot and movement, the usual sound lessons, cleverly and unobtrusively conveyed, and a good, old-fashioned happy ending, with noble resolutions, etc., will make Sophie Sweet's "Cap'n Thistletop" as welcome to the young as were her former books, which, in fact, continue to retain their popularity. (Boston: W. A. Wilde & Co.)

—"THE HOLLY AND THE ROSE," by Annie Key Bartow will be voted "lovely" by maiden aunts in search of improving books for their nieces. The children will most likely think otherwise. (T. Whitaker.)

—THE FATHER of "The Little Ladies of Ellewood" lost all his money through the rascality of his partner, and so his little girls had to help in keeping house. A vulgar Englishman who had suddenly grown rich rented their former home, but, as one of the young ladies remarked, "It is well that money is not everything, even in this country. With all their new-found wealth, they will never be in the same position with us." The children are amazingly boorish in their efforts to impress their social superiority upon their neighbors. The story is by Sarah G. Connell, and will hardly attain a place among children's favorites. (Philadelphia: George W. Jacobs & Co.)

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WE MUST CONFESS that Rosa Nouchette Carey's new book, "Cousin Mona," does not seem to us the best kind of a story that can be given to young girls. In the first place, we are afraid that Cousin Mona herself is a martyr of too old-fashioned a sort to appeal to the logical mind of the modern young girl, who will perceive at once that this woman was a victim of blind fate, and nothing more. She deferred her wedding to take care of her paralyzed father, and when that father died, after two years, it was too late, for her lover had died, too. She spent the rest of her life taking care of a slightly demented brother. As to the two young girls who are the heroines of the story, one drifts into a marriage that happily combines ideal love with material comfort, and we vaguely feel that this is the just reward of her unselfishness; but the other and younger girl is thoroughly heartless and selfish, and gets herself into trouble by flirting with the intended husband of the daughter of her benefactor. But she, too, gets her reward, for "Joyce did not marry for a good many years. Not until youth had long passed." * * * She caught cold, * * * and a terrible illness brought her to the verge of the grave. She rose from her sick-bed a wiser and a sadder Joyce; her beauty had faded and she had lost all her fresh young bloom." Everyone acquainted with children's book logic will at once perceive the connection between Joyce's loss of beauty and her

wickedness, and between her sister's virtue and subsequent happiness. Such teaching is apt, we fear, to foster hypocrisy; moreover, we think it better for our girls not to read about heartless flirts than to do so and find that the wages of wickedness is loss of beauty and not marrying "for a good many years." To us the whole story looks like the Duchess done in little. (J. B. Lip-
pincott Co.)

For a Book by Thomas Hardy*

WITH searching feet, through dark circuitous ways,
I plunged and stumbled; round me, far and near,
Quaint hordes of eyeless phantoms did appear,
Twisting and turning in a bootless chase,—
When, like an exile given by God's grace
To feel once more a human atmosphere,
I caught the world's first murmur, large and clear,
Flung from a singing river's endless race.
Then, through a magic twilight from below,
I heard its grand sad song as in a dream:
Life's wild infinity of mirth and woe
It sang me; and, with many a changing gleam,
Across the music of its onward flow,
I saw the cottage lights of Wesssex beam.

EDWIN ARLINGTON ROBINSON.

The Lounger

THIS AMPLE BACK belongs to M. de Blowitz, the famous correspondent of the London *Times* in Paris. There is no better-



M. DE BLOWITZ

known correspondent in the world. A writer in *The Album* (from whose columns I abstract this sketch) says that M. de Blowitz "makes it his business to be acquainted with all sorts and conditions of men, from emperors downwards," and adds, what I never suspected, "that his brilliant contributions to the foreign intelligence page of *The Times* are written originally in French and are translated in Printing-House Square." M. de Blowitz lives in Paris, and has a villa by the seaside as well, where he entertains everybody whom he cares to entertain, and probably some that he would be just as happy without. Once in a while he may be seen "walking slowly along the streets of London." His "understudy" is a "bright American journalist who has lately assisted him in his telegrams to *The Times*, which are probably more carefully read in the palaces of Europe than any other portion of the great newspaper."

* Written before the appearance of "Hearts Insurgent." Eds. The Critic.

"IS IT NOT LIKELY," writes E. V. M., from Middletown, Conn., "that there is a misunderstanding between the Lounger and Mr. Howells, arising, not from Mr. Howells's lack of observation, but from his spelling, which differs from the Lounger's where he tries to suggest a certain broad *a* which both have observed in the Englishman's speech? The Lounger seems right in condemning *aw*, as, according to the analogy of 'law,' 'saw,' 'maw,' it would probably be pronounced too broadly, but in using *ar* to represent the sound of the British *a*, the Lounger is taking it for granted that the *r* has already reached in the English language the subordinate position to which the usage of certain parts of the United States would consign it, and serves only to modify the character of a vowel coming before it. I have seen 'Bark' given in a Boston periodical to represent the pronunciation of the German *Bach*, and 'Vargner' for *Wagner*. This would convey the intended impression to the local readers, but would mean an entirely different sound to one who still pronounces *r*. Why not use *ah* for the sound that comes *before* the *r* in 'are,' 'mar'? Although the influence which the missing or disabled *r* has on the preceding vowel varies even in the regions of which I have spoken —compare the different pronunciations of 'girl' by Virginians, New Yorkers and Bostonians,—the Lounger's 'darnee' would probably mean there about what it means to him, but to people for whom *r* is a real sound it would be as unlike the Englishman's word as is Mr. Howells's 'dawnce.'"

* * *

I HEARTILY ACCEPT E. V. M.'s amendment. To indicate the broad *a* of the Britisher, *ah* is the best conceivable combination of vocables.

* * *

T. S. WRITES TO ME:—"I spent a night recently in Schoharie County, N. Y., with my old college chum, who has a fine, fat-faced, freckled-cheeked boy of twelve or thirteen, a true Nimrod. He naturally reads Theodore Roosevelt's books on out-of-door life, and, in fact, was so fascinated by 'The Wilderness Hunter,' that he could not resist the desire to write the author and tell him so, seizing the occasion to propose visiting him and to ask for the recipe of a certain dish mentioned in this volume. After the letter had been sent off, to the care of the Messrs. Putnam, the publishers of the work in question, the boy could keep his secret no longer, but confided it to his mother. The tender parent, fearing the child would never hear from his missive, prepared him for a disappointment. Imagine, therefore, his joy when one day he received from Washington a large Government envelope with a Columbus stamp—not a slight detail—in one corner—and 'Civil Service Commission' in print in the other corner, while the address was his own name with an 'Esq.' at the end of it. Breaking the seal with a nervous hand, he read:—

"DEAR SIR—I am glad you like my book. I am sorry to say that I am not now very much on my ranch, so there would be little chance of finding me there. I am glad you enjoy hunting and camping out. The way I make frying-pan bread is to grease the bottom of the pan, then make a thin cake of dough with flour, water and baking-powder, and after it has been warmed enough to have some consistency, tip the pan in front of the coals, turning the cake over when necessary. I am a very poor cook, however, and only eat my own frying-pan bread from dire necessity.

Yours truly, THEODORE ROOSEVELT."

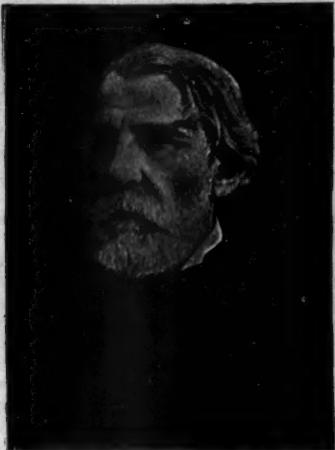
This letter is carefully preserved, envelope and all, being pasted on the inside of the cover of this Schoharie lad's copy of 'The Wilderness Hunter.'

* * *

A FRIEND SENDS ME this story, which she is willing to vouch for. A certain autograph collector wanted a certain autograph, and applied to a dealer for it. He was told that there was but one known to exist, and that it belonged to a man who appreciated its value and could afford to keep it, though a big sum might tempt him. The dealer was authorized to offer \$3000 for the coveted autograph. The owner was approached, and, after hesitating for a moment, he said:—"Well, if there is a bigger fool than I am in New York, he deserves to have it." And so the sale was effected. A few months after parting with his treasure, the original owner began to pine for it and to curse his folly that he ever parted with it. He went to the dealer who had made the sale and told him that he must have the autograph back again in his own collection. So the "big fool" got it back from the "bigger fool," but he had to pay \$5000 for the privilege. Now he is wondering whether the man that bought it from him was the bigger fool in New York after all.

* * *

I AM GLAD to see that we are having a fine edition of *Tourguenéff* ; it is published by Messrs. Macmillan & Co. *Tourguenéff* is



IVAN TOURGUENÉFF

not as well known here as he should be. The most widely read of his novels were those published in the *Leisure Hour Series*, when that series was bound in light-colored cloth and gained for itself the popular name of the *Linen Dusters*. Messrs. Macmillan are also the publishers of a complete library edition of *Björnson*. *Björnson*,



BJÖRNSTJERNE BJÖRNSON

it may be remembered, visited this country not long ago, and was the guest of his countrymen, the late Prof. Boyesen, who admired him greatly, and really introduced him to the American reader. He no longer needs an introduction to us now, for his stories have become popular among us above those of all other Scandinavian writers. The accompanying portraits form the frontispieces of certain volumes in the editions now in course of publication by the Messrs. Macmillan.

* * *

AT A RECENT CONVENTION of the Women's Christian Temperance Union of New Jersey, two resolutions were adopted—one deprecating the portrayal of the nude in magazine pictures, the other beseeching novelists not to depict their characters as drinking wine or smoking. It is too early yet to see the results of these good resolutions, but by next spring, or at the latest in the fall of 1896, we may hope to see no one admitted without clothes to the pictorial pages of our magazines, and to find the bibulous hero of romance drinking lemonade or vichy, and the man who persists in carrying a cigarette or pipe between his teeth, filling it with nothing more noxious than cornsilk. Or may he be allowed an occasional cubeb?

The Late Dr. Samuel F. Smith

THE DEATH of the Rev. Samuel F. Smith, D.D., the author of "America," came most suddenly. He was intending to preach on last Sunday at Readville, a suburb of Boston, and had just entered the train Saturday night to go to that place, when, turning to speak to a friend, he gasped for breath, threw both his hands in the air and fell backward—dead. Only a few hours before Dr. Smith had received at his home in Newton Centre his old friend and classmate, the Rev. Samuel May. Apparently in the best of health, he was then describing, in a most cheerful spirit, the great pleasure he had taken in receiving the tokens of respect that had recently come to him from all over the country, and was picturing the pleasure he expected from his proposed journey to the home of his son in Davenport, Iowa, whither he was going on the twenty-first of this month. It was but a week or two ago that Mr. May had written to Dr. Smith a letter congratulating him on having the best health and the greatest ability to work of any of the four survivors of their class of 1829. Harvard, and Dr. Smith had answered in these words:—"Yes, I am, perhaps, the best in health of the four remnants; I am grateful. Did I ever tell you I was wee and weakly in my early days? But the beginning of the study of Latin was the signal for my improvement—a queer specific for feeble childhood, not set down in the medical books. I never found a Latin lesson a task." Though eighty-seven years of age on Oct. 21, the veteran hymnographer kept actively at work even to the very last. In fact, he was always looking for something with which "to occupy himself," as he used to say, and at the time of the big celebration in his honor in this city, a few months ago, his mental and physical activity was the comment of many. That commemoration brought him honor, but it also brought him money, as his friends intended it should, since Dr. Smith was not a wealthy man by any means. None of his writings returned more than a small amount to his purse, for, though very prolific, he gave freely whenever his friends sought for assistance in any celebration, and such contributions as he might offer for sale were not pecuniarily valuable.

Samuel Francis Smith was born in Boston, in a house at the North End, near the old Christ Church made famous by Paul Revere's exploit. He took high rank in the public schools, receiving the Franklin medal for his attainments, and then entered the noted class of 1829 at Harvard, of which Oliver Wendell Holmes, one of its members, sang the glories. His reference to this one of "the Boys" who has just passed away comes readily to mind at the present moment:

"And there's a nice youngster of excellent pith;
Fat tried to conceal him by naming him Smith,
But he shouted a song for the brave and the free—
Just read on his medal, 'My Country, of Thee'!"

The Rev. Dr. James Freeman Clarke, Chief Justice George Tyler Bigelow, William Henry Channing, Justice Benjamin R. Curtis of the Supreme Court of the United States and Prof. Benjamin Peirce of Harvard were all graduates of 1829. The only survivors of the class to-day are the Rev. Samuel May of Spencer, the noted abolitionist, Charles S. Storrow, and Dr. Edward L. Cunningham of Newport, R. I. After leaving Harvard, Mr. Smith studied at the Andover Theological Seminary, and while there wrote the poem that has made him famous. For more than half a century he lived quietly in Newton with his wife (who, I believe, is the granddaughter of the former chaplain of George Washington) and with his daughter, Mrs. J. D. Candee, whose husband before his death was the editor of the Bridgeport, Conn., *Standard*. Dr. Smith wrote altogether nearly 600 poems, about a tenth of them being patriotic. Besides these, he was the author of a "Life of the Rev. Joseph Grafton," "Missionary Sketches," "History of Newton, Mass.," and "Rambles in Mission Fields." In many respects he was a remarkable linguist, being able to read in fifteen different languages—Greek, Latin, French, Italian, German, Spanish, Danish, Swedish, Portuguese, Anglo-Saxon, Sanscrit, Arabic and Syriac, besides English and modern Greek. As regards his noted hymn, he himself has often said that he has heard it sung half way round the world, under the earth in the caverns of Manitou, Col., and almost above the earth near the top of Pike's Peak. Dr. Edward Everett Hale says that no better tribute could be paid Dr. Smith than the words once said of him by Holmes, when the poet was conversing with his brother John and Dr. Hale:—"It is a magnificent hold to have upon fame to have 6,000,000 people sing the verses that you have written." The three gentlemen had been talking of "My Country, 'tis of Thee," Smith, as they liked to

call him, and Dr. Holmes had declared emphatically that it would not do to laugh at the words of "America," or to speak lightly of the poem, as many people are apt to do when considering it from a strictly literary standpoint; and in emphasis of this statement he called attention to the great strength the very first line possessed in beginning with the pronoun in the singular number. It is not "Our Country" of which we sing, but "My Country." Every American citizen as he sings the hymn thus makes it his own and feels the patriotic impulse that the application brings. On the occasion of the Smith testimonial I told the readers of *The Critic* the history of the origin of "America." I may add now that, unless Dr. Smith had recently disposed of the original manuscript, it still lies secure at his home. Many times he has been urged to send it to some historical society in Boston, or to the Government archives in Washington, but, though he freely distributed later copies in his own handwriting, the original he withheld.

Here I may give an interesting fact told to me to-day by a friend of Dr. Smith's. His last pastorate was at the Baptist church at Newton Centre. On the Sunday preceding the famous celebration in his honor, he delivered the last sermon he ever preached in that town. The closing words of his closing prayer were so exceedingly beautiful that a person in the congregation who heard them wrote them down at the time. In the light of the manner of Dr. Smith's death these words have an almost pathetic significance:—"So let our lives pass sweetly onward from Sabbath to Sabbath, and from year to year, until suddenly at some appointed time we shall be permitted to change the earthly for the heavenly temple, the music of earth fading from our ears only to be exchanged for the music of Heaven whose sweetness shall never end."

BOSTON, 19 Nov. 1895.

CHARLES E. L. WINGATE.

London Letter

DR. GEORGE BRANDES is visiting England, chiefly in search of material for his book upon Shakespeare. He has been to Stratford-on-Avon, hunting up village-lore and consulting records; and he is now back in London, busily writing down the results of his inquiries. Dr. Brandes, who is a conspicuous type of the psychological school of critic, sets himself to trace in a man's work those inherent evidences of his individuality which always subsist there; and so to obtain from the man's utterance a portrait of his soul, so to speak. It is this homage which he is now seeking to pay to Shakespeare. Dr. Brandes complains severely of the suffering he has had to undergo at the hands of translators, and one or two of his anecdotes are very entertaining. He relates that an American called upon him once at Copenhagen, and desired permission to translate the latest of his critical works. Dr. Brandes was not unwilling to consider the proposal, and suggested, in order to make things easier for him, that they should continue their conversation in Danish. "Oh," said the American, "I don't talk Danish." "Not talk Danish? How then could you translate my book?" "Well," replied his visitor, "it happened this way. My wife was taken ill at a hotel here: we couldn't move on; so I wanted something to pass the time. I went to a bookseller's, and asked what prose-writer was most read now, and they told me you. So I bought the book, and a dictionary, and I worked it out that way. Your book strikes me as likely to do over in America; and here's my translation." Dr. Brandes says that a more remarkable composition he never encountered. He tells, moreover, of one or two amusing errors made in translations of his works. In his life of Beaconsfield, for example, he had occasion to use in the earlier part with some frequency the word *Jüdisch*, referring to Disraeli's Jewish descent. Towards the end of the volume there was, of course, a good deal about the *Indisch* (Indian) Empire. His translator confused the two; and occasionally Beaconsfield was spoken of as of Indian blood, while at other times Her Majesty was represented as Empress of Judea. Not less amusing was the error of a translator with regard to the Polish nobility. The ladies of this class are called *Dumas*, or *Donnas*, and his translator rendered Dr. Brandes's allusions to the old aristocratic ladies as references to the elder Dumas!

Having had an Indian Prince as author of a volume of European travel, we seem to be on the point of a deluge of *littérateurs* of the blood royal. The Italian Crown Prince, it seems, has been long occupied upon a novel, which he has at last made up his mind to publish. He has often written to Italian papers under a pseudonym, having a taste, not only for the short story, but also

for the occasional poem. His novel is said to be occupied with life in the best society, containing certain interesting records of the Prince's own romantic and adventurous escapades.

The Daily Chronicle has made lively the present week by an account of the supposed mummy of Cromwell's head, now in the possession of Mr. Horace Wilkinson, at Sevenoaks in Kent. It is said that the head was blown down on a stormy night from Westminster Hall, and carried home by a sentinel, who hid it in the chimney of his house. Years afterwards it was sold by the sentinel's widow to the Runole family, connections of the Cromwells. With them it remained till about 1780 when Samuel Runole sold it to Cox's Museum. By him it was bartered to three democrats for £300, one of whom, Josiah Henry Wilkinson, was grandfather of the present owner. It is still kept in the oaken box in which it was then enclosed. Such is the story: concerning its veracity we are likely to have an interesting correspondence. The account printed by the *Chronicle* is exceedingly interesting, and affords but another example of the ingenuity and cleverness of its editors. No other London daily is anything like so readable.

I hear that Mr. Edward Arnold is to publish at his new American office an edition of that striking Pioneer Series, in which so many embryotales have been presented to the world. It is to that series that Miss Angie Holdsworth owes her first success; and between its Japanese covers Mr. Hichens, Mr. Edwin Pugh and Mr. C. E. Raimond have all made their first appearance. This latter gentleman, by the way, remains the most mysterious person in London. I am told that none of his editors has ever seen him, that his MSS. are submitted and his cheques accepted through the post; and that he seems obstinately determined upon preserving a strict, inviolable incognito. Meanwhile, his tales are slowly making their way—a pleasant instance of prowess without puffing.

A first-hand authority told me, the other day, an amusing story of Hans Christian Andersen's naivete. That prince of fairy-lore received one Christmas a box of cakes from an unknown admirer, and at first was all gratification at the compliment. Suddenly, a strange apprehension assailed him. He had just read some account of poison conveyed in this fashion: possibly the gift was the murderous device of a rival. With more aptitude than grace, he decided, in a half-absent fashion, to send them on to his friend, Mme. A—, to test their quality. A day or two later he called. "Is Mme. A— in?" "Yes, sir." "Is she quite well?" "Quite, sir." "Could I see her?" "Certainly, sir." Face to face with Mme. A—, he recurred to the same anxiety. "She was well? Yes. The children well? Yes. And had she received the cakes he sent? Eaten some? And was quite well? And the children had eaten some? And were quite well?" And then at last the old man's excitement boiled over. "You can't think how pleased I am," he said; "those cakes were sent me by an unknown admirer, and I was afraid they might be poisoned. So I sent them on to you. And you have eaten them, and are quite well. You can't think how pleased I am!" And he passed out smiling and in high good humor.

I hear that *The Savoy*, the new quarterly to be edited by Mr. Arthur Symons and Mr. Aubrey Beardsley, is not, after all, to be so decadent as at first seemed probable. The object which Mr. Symons sets himself is the collection of the best current literature, irrespective of tendency or tenet, and he will be as anxious to print good stuff from the middle-aged as the most original production of the younger generation. If this is so, I am sorry that an earlier paragraph of mine should have suggested that *The Savoy* was projecting a policy which, in fact, it was disinclined to entertain.

LONDON, 8 Nov. 1895.

ARTHUR WAUGH.

Music

"The Operas of Gilbert and Sullivan"
Described by Percy Fitzgerald. J. B. Lippincott Co.

PROBABLY NOTHING would surprise a Wagnerite more than to tell him that in all Europe the nearest approach to the Bayreuth system was to be found in London, in D'Oyly Carte's Savoy Theatre, where they prepare people to sing, not "Morgenlicht leuchtend," but

"Now for the tea of our host—
Now for the rolicking bun—
Now for the muffin and toast—
Now for the gay Sally Lunn."

Yet, if Mr. Fitzgerald's account of it is not highly colored by his love for the admirable work done there, the preparation at the

Savoy of a Gilbert and Sullivan operetta is quite as serious and artistic a business as the preparation of "Tannhäuser" or "Lohengrin" at the sacred Festspielhaus; and if recent accounts are to be believed, the intentions of poet and composer are less faithfully carried out at the latter place than at the former. Mr. Fitzgerald's volume is very interesting reading. It shows us how the author and composer work together, how their operetta is made ready for production, how it is rehearsed, how the actors are trained and how the performance is given. The whole history of the Gilbert and Sullivan copartnership is told and so is that of the Savoy Theatre. The personalities of D'Oyly Carte, his energetic wife, and the principal members of the company, are charmingly sketched, and the mention of George Grossmith leads the author into an interesting digression on the entertainer and his part in London life.

The history of each operetta down to and including "Utopia" is given, together with its story and extracts from the book. Every lover of these delectable operettas, which are genuine works of art, will be glad to possess this volume, whose only serious fault is its woodcuts.

Opening of the Opera Season

THE SEASON OF grand opera in French, Italian and German began at the Metropolitan Opera House on Monday night with a performance of Gounod's "Roméo et Juliette." There was a large audience, but no great outburst of enthusiasm—a fact which must be set down to the depressing character of the work and not to a lack of excellence in the performance. Two or three features of the evening's entertainment call for especial mention. The first was the appearance of a new prima-donna, who made a pleasant, though by no means deep, impression. Mme. Frances Saville, who sang Juliet, comes here from the Opéra Comique of Paris, where she achieved success. That is a fact which tells against her rather than in her favor, because most artists from that establishment fail to please in New York. Mme. Saville, however, had the advantage of coming here without any elaborate advance puffery, and, as expectations were not raised too high, she was welcomed graciously. Her voice is very light, but has sufficient body for the Metropolitan Opera House, provided she adheres to the strictly lyric repertoire. Her method is good; she sings with taste and intelligence, though without much dramatic force; and she acts with judgment and a knowledge of stage routine. She will not take rank among the great popular favorites, but will probably always be heard with pleasure. Miss Clara Hunt, who made her operatic debut in the rôle of Stephano, was altogether too nervous to show what she could do. M. Maurice de Vries, baritone, is evidently one of those useful, working members of the company who will plod conscientiously through the season without distinction. He is evidently a singer of experience, but of no large natural gifts.

The old favorites return to us in the finest condition. M. Jean de Reszke has profited greatly by his six months of rest, and on Monday night was in uncommonly fine voice—although, as usual, he began the evening huskily. His impersonation of Romeo is still the same familiar embodiment of grace and fervor. M. Édouard de Reszke sang Frère Laurence with his accustomed breadth and authority, and M. Plançon sang the music of Capulet in his flawlessly polished and sonorous style. Signor Bevignani conducted with accuracy, but with little elasticity. On Wednesday night Mme. Calvé reappeared as Carmen, with Mauvel as the Toreador and M. Lubert, a new tenor, as Don José. "Tristan und Isolde" will be sung in German on Nov. 27, with the Reszkes, Nordica and Brema in the leading parts.

The New Violinists

FOUR VIOLINISTS have been announced to appear on the American concert platform this season, and up to the present time three of them have come forward. They were all previously unknown to American audiences, and, while it cannot be said that any one of them has made such an impression as Ysaye did, it is true that none has made a failure. The first to appear was M. Martin Marsick, professor of violin playing at the Paris Conservatoire, and a pupil of Leonard, Massart and Joachim. M. Marsick, at his debut with the Symphony Society, revealed a small, smooth tone of pretty quality, and a fairly well developed finger technic, which seemed least satisfactory in the higher positions—which are, of course, the most troublesome. His bowing is good, but not strong or dashy. In fact, his style is distinguished by smoothness, fluency and refinement, while it is utterly deficient in breadth,

power or emotional influence. The second violinist to appear was Franz Ondricek, a Bohemian, who learned the technics of his art at the Paris Conservatoire under Massart. Ondricek is the most substantial artist of the three. He is technically better equipped than either of the others and there is a more solid intellect behind the technic. His tone is fairly large and penetrating, though not always pure. His finger technic is excellent and even in the most difficult passages his intonation is almost flawless. His playing is chiefly deficient in the breadth and repose that are always found in the work of a master, but he has an abundance of nervous energy and genuine musical feeling.

The third violinist is Achille Rivarde, a young Spaniard, who divided the first prize at the Conservatoire with Ondricek, and who looks like Sarasate grown young again. This young player has a lovely tone and a singularly fascinating personality, which he successfully projects through his playing. His technical skill is not remarkable and his intonation is not always true; but his cantabile playing is distinguished by a sensuous beauty and a gracefulness of phrasing that will undoubtedly earn for him a wide measure of popularity.

The fourth of the quartet, Émile Sauret, is an old acquaintance of Americans, but has not yet made his return.

The Drama

"Miss Pygmalion"

IT IS DOUBTFUL whether a pantomime play, such as this, which Mlle. Jane May and her company have been presenting during the present week at Daly's Theatre, will ever enjoy general popularity in New York, but to the cultivated taste, the entertainment is attractive and interesting, not only on account of its grace and comparative novelty, but as an illustration of the value and scope of gesture in dramatic interpretation. Mlle. May has been acting in plays without words for a considerable period, having won especial favor, both in France and London, in "The Prodigal Son," a piece made familiar in this city by other performers. "Miss Pygmalion," a composition by Michel Carré and Jean Herbert, shows a female sculptor in love with the image of a Pierrot which she has chiseled. After quarreling with her betrothed, who protests against her infatuation, she brings the whole battery of her charms and blandishments to bear upon the statue in the hope of warming it into life. Presently Pierrot descends to her from his pedestal, and her cup of joy is full until she discovers that her artistic offspring is heartless, cruel, fickle and profligate, whereupon, in a fit of passion, she kills him with the mallet that had fashioned him. Then she awakes, to find the murder a dream and the Pierrot still whole and inanimate. Her ardor, however, has been cooled by the vision, and the curtain falls upon her reconciliation with her human lover.

This modern version of the old legend is told very ingeniously and is easily comprehended by the ordinary spectator, in spite of a few vague passages. Mlle. May, who is the sculptor in the first and third acts and the Pierrot of the vision, is evidently a clever actress, well trained in the pantomimic art. Her gestures are both varied and vivid. In the first act, indeed, they are open to the charge of exaggeration, and it was not until she made her passionate love appeal to the statue that she really interested her audience. Her acting at this crisis was extremely eloquent and forcible, more explicit, perhaps, than would be permissible in speech. As the mischievous Pierrot she was wholly delightful, her performance being marked by humor, grace, agility and general piquancy. If the whole performance were up to this level, there would be no question of its success. The supporting cast is good, the best performers being Mlle. Marsans, who doubles the female part with Mlle. May, Mlle. Sunnico, a maid, and Messrs. Charles Walton and John Murzon. All the performers, however, are capable and move in nice unison with the accompanying music, written by Francis Thomé. If the representation does nothing else, it demonstrates the value of proper training in carriage, gesture and expression, and is well worthy the attention of our younger actors, as well as of the playgoing public.

The Fine Arts

The Paintings in the New Court House

THE DECORATIVE PAINTINGS by Mr. Simmons in the new Criminal Courts building are such as should encourage the Municipal Art Society, whose exertions have provided the means necessary for their execution, to persevere in the work it has taken in hand, of seeing that our principal public buildings are appropriately decorated with works of art worthy of the city. The room,

by no means a handsome one architecturally, has been so treated by the artist as to have quite an impressive effect as a whole, in keeping with that of his paintings. These fill the farther end, behind the judge's bench, and consist of three large panels, the central one occupied by a figure of Justice, with two young attendants, bearing the one a sword, the other a dove which he is setting at liberty. In the oblong panel to the spectator's right is a group of the Fates, while in the corresponding panel to the left three male disputants seem to argue a point of law. While the symbolism in these two side panels is not as plain as might be considered desirable, the general effect is just what it should be, severe, dignified and calm. The figures are all robed in white, and while the color scheme is a very simple one, the arrangement of the figures, all in the same plane, and the simple architectural background, aid in giving a monumental aspect to the whole. The figures, larger than life, are well drawn and painted, without any obtrusive display of skill. The Society is to be congratulated on such a fortunate beginning of its labors, and it is to be hoped that the city and private patrons of art will be encouraged by this undoubted success to respond more freely in the future to the demands of art.

Art Notes

THE NOVEMBER exhibition of paintings at the Union League Club comprised a number of famous works by Troyon and Daubigny. Of the former there were the "Drove of Cattle and Sheep" formerly in the Spencer collection, now owned by Mr. Cornelius Vanderbilt; the "Approaching Storm," a wide landscape, with cattle being driven along a track in the foreground, belonging to Mr. T. J. Blakesley; and "Cows in the Pasture," from the Sécrétan collection, now belonging to Mr. W. H. Fuller. Of Daubigny the principal examples were the charming sunset on a river with a clump of willows on the right, which was shown at the exhibition of the Cent Chefs d'Œuvre, and which now belongs to Mr. George F. Baker; the "Villerville," owned by Mr. John G. Johnson, an excellent study from nature; and the "Cliff at Villerville" and the "Apple Blossoms," both owned by Mr. W. H. Fuller. Most of the paintings shown were familiar to exhibition goers, but all were of high quality, and the opportunity to see so many really excellent examples of these two painters together is one that does not often occur. The catalogue contained well-written biographical sketches of the two artists and well-executed portraits.

—The National Sculpture Society has recommended to the Park Board that the Heine Memorial Fountain, designed by Ernst Hertler of Berlin, be rejected.

—The city of Philadelphia offers three prizes, of \$3000, \$1000 and \$750, for plans for the decoration of the Chamber of Common Council in the new City Hall. The competition will close on 15 April, 1896. Information, plans of the room, etc., may be had from Mr. W. Bleddyn Powell, 459 City Hall, Philadelphia; sketches for decorations should be sent to Mr. W. B. Land, Room 433, City Hall.

Current Comment

WHY SATAN GRIEVES.—Satan's chief sorrow must, in Miss Marie Corelli's opinion, be when a reviewer speaks well of her. For then he is doing what is right, and Satan despairs. But, then, the reviewers generally speak ill of her, and their guilt puts Satan in a good humour. She will not contribute to their guilt by sending them her new book for review. That, of course, is kind of her. But the curious thing about it all is that ordinary newspaper readers were not particularly aware that the reviewers ever did much in the way of noticing Miss Marie Corelli's books. Certainly the reviewers have not written so much about Miss Corelli as Miss Corelli has written about the reviewers. About the publishers, too. Whether it is Mr. Fisher Unwin, or Mr. Heinemann, who plays a caricature rôle in "The Sorrows of Satan," neither Mr. Unwin nor Mr. Heinemann probably cares very much; and obviously it can be known to no one to whom Miss Corelli has not confided the secret. That she has entrusted the matter to some hearers is evident from the fact that to these two gentlemen is attributed the alternative of the ambiguous likeness. It is not a pleasant likeness. Perhaps you would not know her Satan, but for his name. Therefore it is not fair to ask the reader to recognise a mere critic, or to tell the difference between this publisher or that, without any label at all. The attack on Mr. Swinburne, begun by Mr. Eric Mackay soon after he had addressed to him an effusive poem of

praise, Miss Marie Corelli continues—in the interest of her half-brother, one supposes. And, no doubt, it is Mr. Theodore Watts, as Mr. Swinburne's friend, who is presented to the reader as the silly pigeon, looking like a wise owl, and answering to the name of "Athenaeum."—*The New Budget*.

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STEVENSON AND HIS PORTRAITS.—His photographs were apt to represent Mr. Stevenson as a pirate of artistic taste; but there is a very excellent and characteristic etching of him in Messrs. Scribner's "Gem" edition of "Virginibus Puerisque." In one of his essays Mr. Stevenson spoke of himself as "ugly." Ugly he was not, and I doubt if he really forgot "what manner of man he was." In a piece of doggerel verse published in an American magazine, *The Cosmopolitan*, he writes about an Italian artist who painted his portrait at Samoa:

"Will he paint me the way I want, and as bonny as a girl,
Or will he paint me an ugly tyke, and be dead to Mr. Nerli?"

He was much more like a "girly" than like a "tyke," however Mr. Nerli may have rendered him. There is a low relief in bronze, by a French artist [presumably Mr. St. Gaudens, the American], which assuredly represented him in "the way I want." It was exhibited at the Grafton Gallery.—*Mr. Lang, in Longman's*.

* * *

THE MODEST AUTHOR.—Authors naturally know more about the beauties of their own productions than other people; and the subject is tempting to them. Among the interesting collection of letters addressed to the late Baron Tauchnitz there is one from Charles Reade, which may fairly be called appreciative. He cannot conceive how the Continental series could have existed so long without him. "Surely," he says, "it is not complete without my works; it contains those of many writers who do not come up to my knee. 'Christie Johnson' and 'Peg Woffington' belong to that small class of one-volume stories of which England produces not more than six in a century." It is not every novelist who has the courage of his opinions as Reade had, but their opinions of their own works are often of a similar kind. As in his case, they are sometimes right, but not always. Lady Blessington hopes that the baron will "not think her unreasonable in expecting the same remuneration for her works that her friend, Sir Edward Bulwer Lytton, is to receive." Lytton, in his turn, is solicitous to be assured that "the sum you offer to me is the same that Dickens has accepted." He also ventures to remark that "'The New Timon' has had an immense sale in this country—larger than any poem since Byron." It is, in fact, not quite true that writers are modest in proportion to their literary powers: bad writers are often as vain as peacocks, but good ones—as one may read in Walter Scott's *Journal*—are also not unaware of their own merits; it would be no credit to their intelligence if they were.—*James Payn, in The Illustrated London News*.

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BARREN REALISM NOT WANTED.—One might as well say there are no facts in Nature—no facts anywhere. True, all depends upon the eye that sees, upon its interpretative power; but the facts—the types, the conditions—must be there to start with. We do not want a barren realism, as I suspect we sometimes get in Zola; we do not want merely the raw sweet water of the facts: we want soul and personality added; we want the amber liquid with the delicious sting in which the nectar of fact has been transmuted into something higher and finer. I suspect that all Mr. Garland really demands in that suggestive little volume of his called "Crumbling Idols" is that Western bees shall make honey from Western flowers—though he may err a little in thinking this honey will be better than any ever made before.—*John Burroughs, in The Dial*.

* * *

THE MYSTERY OF THE MAGAZINES.—The multiplication and cheapening of periodical literature within the past five years have been extraordinary. Hundreds of editors and publishers have set themselves, as by a common impulse, to the study of the great question: "What is the magic price which will exterminate our competitors and keep the breath of life in ourselves? What is the highest sum that the thousands who never bought a magazine before will 'give up' in order to arrive at the dignity of being our readers and subscribers?" The consensus of experts now fixes that sum at ten cents—though we believe there is a daring "Nickel Magazine" to disturb the dreams of the purse-proud ten-centers. Even among the latter, however, there are several

that must reckon up their assets after the manner of a late philanthropist, who, in his will, counted judgments against himself as a part of his disposable property.—*The Evening Post*.

* * *

A RUN ON HOUSEMAIDS.—There has been a run on housemaids in Life and in Literature of late. Mr. Zangwill devoted a little book to making a gentleman lodger fall in love with "Merely Mary Ann." Mr. Wells, in his new book, "A Wonderful Visit," makes the angel fall in love with the housemaid at Siddermorton Rectory, which puts in the shade the mere squire's son who marries the maid in "The Cousins." And now "Sir Henry Parkes is about to marry his domestic servant," says *The Times*. It is the greatest compliment to Literature, after all, when Life becomes realistic and lives up to its books.—*The New Budget*.

* * *

DECADENT NOVELS.—The mistake made by the new and decadent school of story-tellers is in assuming that only the immoral is natural. It is taken for granted that the normal man and woman are vicious. Perhaps when anthropology gets to be a science this will be disproved. At any rate, it looks that way now, in spite of Mr. Aubrey Beardsley and his coterie. * * * All these impure patches and spots upon modern literature induce grave reflections, and furnish some justification for Herr Max Nordau and his book. Has the plague got into our bones? We protest against this diseased fiction that, once read acquiescently, forever defiles the imagination and takes away the will to resist the impulses of the flesh. Compared with these books Oscar Wilde's "Dorian Grey" is an austere exhortation to holiness. Why should we, at the end of this century, introduce the effete vices of the Orient because some have taken the fancy to feebly imitate the cruder devices of Japanese pictorial art? This psycho-sexual fiction is more atheistic than Colonel Ingersoll, and more destructive of Christianity. It is the succubus of modern life. It kindles a fire that consumes the heart; and afterwards the brain-walls cave in. The insane conditions of social life that have come to pass through the congestion of our population find expression in writings of this sort. The only excuse for such stuff is that the conditions really exist that create it. The asphalt pavement, the arc light, the club and the restaurant, the crowded hotels and apartment-houses, the electric cars, the telephone, and the typewriter—all these appliances of life have come upon us too rapidly; we do not adjust ourselves to them, and we are artificial, we are unnatural. Some day we may grow up to our world, and become simple and natural and moral once more. Then we shall look back upon the Beardsley school of fiction as a bad dream from which God in his compassion has awakened us.—*The Outlook*.

The Tennyson Beacon Fund

SINCE OUR APPEAL, last week, for final contributions to bring the Fund up to the required \$1200, the following answers have been received:

Samuel C. Donaldson, Baltimore	\$1.
Mr. Harris, New York	1.
Mrs. Charles Harrod Vinton, New York	5.

87.

Previously acknowledged, \$1164.51; total to date, \$1172.51. As soon as the amount mentioned has been reached, the subscription will be closed, and the money in hand forwarded at once to the Rev. Joseph Merriman, at Freshwater, on the Isle of Wight.

The Carnegie Library of Pittsburgh

MR. CARNEGIE presented his munificent gift to the city of Pittsburgh on Nov. 5, with appropriate ceremonies. Among the speakers were, besides the donor, Gov. Hastings of Pennsylvania, Mayor McKenna of Pittsburgh, Mr. John Dalzell and Mr. W. N. Frew, President of the Board of Trustees. The exercises were held in the Music Hall; and the rest of the week was given over to a series of concerts. The building, which stands at the entrance of Schenley Park, is the work of Messrs. Longfellow, Alden & Harlow of Boston. It is in Italian Renaissance style, the materials used being granite and grey sandstone. The roof is covered with red tiles. Around the building runs a frieze with the names of famous musicians, artists, authors and scientists. Over the entrance to the Library are the words "Free to All the People." The interior is divided into a music-hall, the library proper, art-galleries and lecture-rooms. The music-hall is semi-circular in shape, and has a seating capacity of 2150, the choir lofts of 300. The art-gal-

leries are formed by three immense connecting rooms, 146 feet long. There are, also, three picture-galleries on the third floor, for the use of local art societies. Mr. Carnegie has endowed the institution with \$1,000,000, the interest of which is annually to be expended in the purchase of works of art. The library proper consists of a reading-room, periodical-rooms (three in number), science-rooms, a reference-room, and the "book-stack," a tower-like structure, six stories high, containing shelf-room for 230,000 volumes. This is absolutely fireproof and can be separated from the rest of the building by iron doors, like a safe. The library contains at present about 13,000 volumes, but gifts of books from different sides are of daily occurrence. A suite of three large lecture-halls is on the second floor, and the basement contains rooms that are to be used by the Pittsburgh School of Design. The rich interior of the building, its marble halls, mosaic floors and warm colors and draperies form an artistic contrast with its severely sober exterior.

In the course of his speech, Mr. Carnegie dwelt upon his views of the duties and responsibilities of the rich, and concluded as follows:—"There is nothing in what we have done here that can possibly work evil; all must work good, and that continually. If a man would learn of the treasures of art he must come here and study; if he would gain knowledge he must come to the library and read; if he would know of the great masterpieces of the world in sculpture or architecture, or of nature's secrets in the minerals which he refines, or of natural history, he must spend his time in the museum; if he is ever to enjoy the elevating solace and delights of music, he must frequent this hall and give himself over to its sway. There is nothing here that can tend to pauperize, for there is neither trace nor taint of charity; nothing which will help any man who does not help himself; nothing is given here for nothing. But there are ladders provided upon which the aspiring may climb to the enjoyment of the beautiful and the delights of harmony, whence come sensibility and refinement, to the sources of knowledge from which springs wisdom, and to wider and grander views of human life, from whence comes the elevation of man."

A loan exhibition of works by famous authors, wherewith the art-galleries have been opened, includes a Rembrandt and works by d'Aubigny, Millet, Mauve, Israels, Corot, Breton, Troyon, Gérôme, Diaz, Henner, Detaillé, Cabanel, Carolus Duran, Knaus, Landseer, Munkacsy, Whistler, Chase, Church, Winslow Homer, Will H. Low, H. Bolton Jones, Edwin A. Abbey, John W. Alexander, Ridgway Knight and many others.

Dr. Johnson in Lichfield

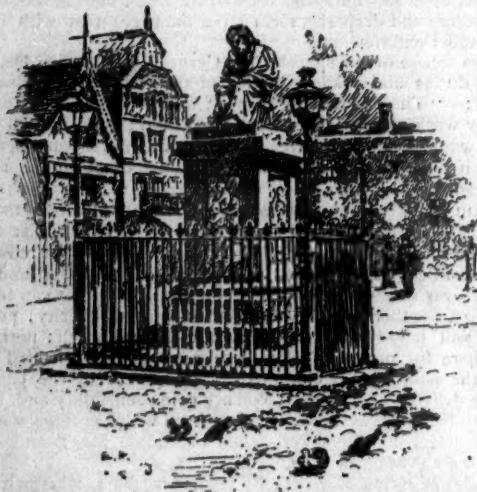
(*The Album*, 28 Oct.)

THE CITIZENS of Lichfield are not unmindful of Dr. Johnson's compliment to their forbears as "the most sober, decent people in England—the gentlest in proportion to their wealth, and



spoke the purest English," for they are now bent on repairing the great man's house which has of late years fallen into much dilapidation. This building, in which Samuel Johnson was born in 1709,

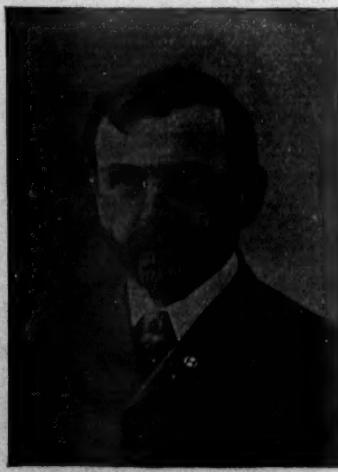
stands at the corner of the market-place, resting, in part, upon three stone pillars. It was erected by Michael Johnson, the Doctor's father, on land belonging to the Corporation of Lichfield, and in 1767 that body presented a lease for ninety-nine years to their famous townsman. It was during his residence here that one of the most curious incidents of Johnson's life befell him. A young woman of Leek, in Staffordshire, became so enamored of him that she followed him to Lichfield and took lodgings opposite to his house. When he heard her story Johnson made her an offer of marriage, but she was already dying of her hitherto ill-fated attachment. She was buried in Lichfield Cathedral, where the doctor added her epitaph. Johnson's house was some years since secured by its present owner at a moment of emergency to pre-



vent injudicious alterations. Any repairs now carried out will have due regard to the preservation of the character of the building. In the market-place stands a statue of Dr. Johnson, on the pedestal of which bas-reliefs represent some episodes of his life.

The Booksellers' League

THE BOOKSELLERS' LEAGUE, which is growing in grace with the years, held its annual "smoker" at Hardman Hall last week. After certain routine work had been disposed of, Mr. George Haven Putnam delivered an address on "Books and



MR. GEORGE HAVEN PUTNAM

Booksellers of the Middle Ages," of which subject he has made a special study. He imparted his enthusiasm to his audience, which listened with close attention to his remarks. Mr. Putnam's address was delivered without notes, which gave it the nature of an informal talk more suited to the occasion than if it had been

read. In the course of his remarks he emphasized the importance of the service rendered by the earlier printer-publishers, first by securing from ignorant or reluctant governments the concession of local privileges for the protection of literary property—privileges which were greatly wanted so as to include a larger and more remunerative range of territory, and a longer and more satisfactory term. This concession of state privileges, to which in certain instances were added Imperial privileges and privileges issued by the Pope to cover all the dominions of the Church, formed a precedent, and the foundation for the copyright law of Europe. The formation of the first copyright laws of Europe, the earliest of which was the Statute of Queen Anne of 1709, was also due to the persistent labor of the publishers. The authors' contribution to the protection of literary property became important only at a much later date. These printer-publishers had also upon their hands for centuries a fierce and often discouraging contest with the authorities, both of state and of Church, for the freedom of the press. They were fighting for the privilege of printing what the public wanted, irrespective of the mandates and the objections of censors, political or ecclesiastical. The members of the book-trade to-day, as well as the whole community which benefits by literature, should render a full measure of appreciation to the public-spirited labors of these first publishers of Europe.

A hearty vote of thanks by the League was tendered Mr. Putnam for his address. Among the members present were President J. N. Wing, Vice-President Charles E. Butler, Second Vice-President C. E. Speirs of D. Van Nostrand & Co.; Secretary Charles A. Burkhardt of E. P. Dutton & Co.; Treasurer J. B. Bingham of the Baker & Taylor Company; Charles T. Dillingham, J. F. Vogelius, of Henry Holt & Co.; John A. Holden, of Thomas Whitaker; W. R. Spinney of T. Y. Crowell & Co.; W. W. Howe of E. P. Dutton & Co.; George R. Halm, the book illustrator; A. Growoll of *The Publishers' Weekly*; Charles Welch of *The Art Amateur*; N. R. Monachesi of *The American Bookseller*; V. Streamer and G. Ganiard.

Educational Notes

THE AMHERST COLLEGE eclipse expedition to Japan will sail from San Francisco next spring. Prof. David P. Todd will be at its head. This is the first scientific expedition to go out directly under the name of the College, although Prof. Todd has led five other astronomical expeditions.

Barnard College has now thirty-one graduate students from thirteen different institutions; last year it had eighteen, representing eight institutions.

The managing committee of the American School at Athens has reflected Dr. Charles Waldstein of Kings College, Cambridge, Professor of the History of Art for the year 1896-7. Prof. Herbert Weir Smyth of Bryn Mawr College has been invited to serve as Professor of the Greek Language and Literature for the same year, to be followed in 1897-8 by Prof. Abraham Lincoln Fuller of Western Reserve University.

A gift of \$75,000, jointly made by Mr. W. W. Spence of Baltimore and Mr. George W. Watts of Durham, N. C., and other donations, making a total of \$125,000, make possible the removal of Union Theological Seminary from Hampden-Sydney, Va., to Richmond.

According to the report made to the Secretary of the Navy by Capt. H. C. Taylor, President of the Naval War College, the session of that institution beginning June 1 has been the most successful in its existence. It was attended by twenty-five naval officers and three from other services, including a lieutenant of the Danish Navy. Captain Taylor recommends that the sessions of the College be made continuous by increasing the staff of officers and insuring the permanence of their duties.

The Rev. Dr. Beniah L. Whitman, the new President of Columbian University, Washington, was inaugurated on the night of Nov. 15.

President David J. Hill of the University of Rochester has tendered his resignation to the Trustees, who will meet on December 4 to act upon it. Dr. Hill will remain during the present college year, and will devote his time for some months after the close of his services to rest and the completion of literary work which he has in hand. His reasons for resigning are personal.

Messrs. Macmillan & Co. announce a new and corrected edition of Prof. J. Mark Baldwin's "Mental Development in the Race and the Child," and "The Nature of the State," a study in political philosophy, by W. W. Willoughby.

The British Museum has lately acquired a valuable Arabic ms. It contains two treatises on Christian theology (Coptic), the first being a work in twenty-five chapters, without author's name, and the second a special treatise on the cult relating to images of Christ and the saints, by Theodoros Abu Kurrah, Bishop of Harran. The ms. is dated in the 264th year of the Hegira (A.D. 877).

Mr. Lang's "Aucassin" in Maine

TO THE EDITORS OF THE CRITIC:—

In Mr. Mosher's reprint (Portland, Maine, 1895) of David Nutt's edition (London, 1887) of Mr. Andrew Lang's delightful translation of "Aucassin and Nicolette" there are several errors which seem sadly out of keeping with the delicacy of the edition. Besides several typographical errors (for instance, p. 45, line 8, "Of thy father and they kin," for "thy kin"), there is one blunder of importance. On p. 81 Mr. Mosher reprints the notes of the Nutt edition, word for word, reference for reference. Unfortunately, the paging of the two editions is quite different, the corresponding pages of the Mosher edition being (at the beginning of the story) some 22 pages ahead of the Nutt edition. The first note of Mr. Mosher's reprint is "p. v. the blending." We have been unable to find any page v. in his edition. The reference, however, occurs on p. 9. The next note ("p. 5, line 17, stour") is found on p. 5 of the Nutt edition correctly enough; but in Mr. Mosher's edition on p. 27. The same mistake is continued throughout all the notes. This oversight seems particularly unfortunate in this latest work of one who has given us such charming specimens of book-making as the Bibelot Series.

NEW YORK, 29 Oct. 1895.

L. W. HATCH.

Mr. Hall Caine on the Novel

IN THE COURSE of an address before the students of the University of Pennsylvania, on Nov. 12, Mr. Caine made the following remarks:—

"Since you ask a novelist to speak to you, perhaps you will not take it amiss if for some minutes he talks shop. There are always people enough to tell us that the best fiction and drama are things of the past, and that the novels and plays of the present are going from bad to worse. Such grumblers are always with us.

"There are always people enough to tell us, too, that all the stories are told. Well, so they are, in one sense at all events. The stories are very few in number, if we look only to the fundamental lines of them. There are perhaps six, perhaps seven, certainly not a dozen, based on the operation of different passions. All these stories were told in drama before the first novel (as we now understand the name) was written. And perhaps they were all told in the Bible before the first drama was played. Then there are always people enough to tell us that the novel of the future can never be as the novel of the past, not only because we lack the writers and the stories, but also because we lack the scene. According to these critics the romantic ages are gone, and we have fallen on bald and prosaic and even violently unromantic times.

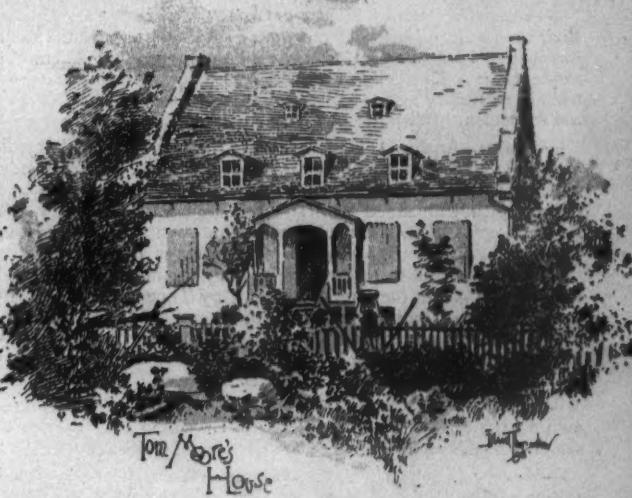
"I confess that I see no great reason for these endless complaints. When I compare the novels of the present with those of the past I recognize in those of our own day a greater fidelity of detail, a more intimate knowledge, a power of closer observation, and I believe this is true as a general view of the whole, not taking into account the masterpieces either of the past or present. When I ask myself if the stories that are being told to-day are as fresh to us as those of yesterday were to our fathers, I find them fully as much so, and the abiding and increasing popularity of fiction seems to mean abundant proof of it. When I ask myself if the nineteenth century is less romantic than the sixteenth, I conclude that it is beyond comparison more romantic, more available for the conflicts of emotion, the thrilling incidents and the complications of interest which are the stock in trade of the imaginative writers.

"The general trend of the novel of the future will, I confidently believe, be in the direction of what I should call realistic romance. Before Victor Hugo began to write novels himself, he used to say that he dreamt of a novelist who should be a compound of Walter Scott and Homer. May I, without irreverence, say that I dream of a greater novel than we have yet seen—a novel that shall be a compound of the plain nineteenth-century realism of the penny newspaper and the pure and lofty idealism of—will you permit me to say it?—the Sermon on the Mount. I think I foresee a novel that

will be built upon the foundations of all the broad provincial pioneering—not a national novel, but a novel embodying the romance of this romantic nineteenth century."

From East to West in Canada

UNDER THE RATHER unmeaning title of "On the Cars and Off," which is explained by the somewhat affected second title as "being the Journal of a Pilgrimage along the Queen's Highway to the East, from Halifax in Nova Scotia to Victoria, in Vancouver's Island," Mr. Douglas Sladen has given an account of the notable



persons and scenes he saw and the adventures he encountered on a trip across Canada from the Atlantic to the Pacific. Mr. Sladen is a traveller and writer of considerable experience. His volume, "The Japs at Home," has, it appears, reached its fourth edition. From his taste in titles and the candid declaration in his preface, that his present work "does not pretend to be a historical, or statistical, or, in any way, an authoritative book," and that his object in writing is simply "to entertain the oft-bored English reader," and his concluding maxim that "if you wish to interest people, you must only be serious incidentally," we may fairly gather his humble ideal of authorship. It is but just to say that his practice is better than his theory. There is really serious matter in his book, in the way of descriptions of eminent personages and fine scenery, which agreeably relieves the too frequent efforts at liveliness and humor. Canadians, as he quickly found, are a people too strenuous and energetic, even in their pleasures, to be dealt with like the light-hearted "Japs." It is to his credit that he promptly discovered this, and made most of his mirth out of his personal adventures and those of his family party. The book has an attractive appearance, being well printed, with many good illustrations and a series of well-arranged maps at the close, making it a suitable travelling companion for anyone following in the author's route. The accompanying picture is one of the many illustrations by which the bulk and interest of the volume are enhanced. The cottage at St. Anne's, on the Island of Montreal, which is supposed to have been the home of Thomas Moore when he composed the "Canadian Boat-Song," has a special interest of its own. (Ward, Lock & Bowden.)

Notes

THE PUBLICATION of this number of *The Critic* was delayed by the unusual pressure of reviews and advertisements. A supplementary Holiday Number has been found necessary and will appear next week.

—G. P. Putnam's Sons will publish immediately, in co-operation with the London publishers, the twenty-first edition of Haydn's "Dictionary of Dates," containing the history of the world to the autumn of 1895, edited by Benjamin Vincent. The work has been revised, corrected and enlarged, and now comprises, presented in 1250 pages, 1200 articles and 140,000 separate entries of dates and facts. The work will hereafter be sold as a "net" publication.

—The December issues of Houghton, Mifflin & Co.'s Riverside Literature Series will be "Robinson Crusoe" and "Uncle Tom's Cabin." Both will be equipped with introductory matter.

—Rudyard Kipling's famous Jungle stories had their origin in the suggestion of the editor of *St. Nicholas* that he try his hand at writing stories for the young readers of that magazine. This Mr. Kipling was the more ready to do as he said he had "grown up on *St. Nicholas*." He will write for it during the coming year—in a new vein; the Jungle stories are finished. His contribution to the Christmas *Century* will be a story, "The Brushwood Boy," with scenes laid in England, India and the world of dreams.

—The publication by Harper & Bros. of Mr. Bangs's "House-Boat on the Styx" has been postponed till Nov. 26. On the same day will be published "Aftermath," by John Lane Allen, the sequel to "A Kentucky Cardinal." Incidentally Mr. Lane protests in this story against all resort to violence and bloodshed in the settlement of disputes among Kentuckians.

—Messrs. Anson D. F. Randolph & Co. will publish immediately "Union with God," a series of addresses, by J. Rendel Harris; "The Life and Epistles of St. Paul," harmonized and chronologically arranged in Scripture language, by the Rev. W. S. Pratt; "Antipas, son of Chuza, and Others Whom Jesus Loved," by Louise S. Houghton; "Chronicles of Uganda," by the Rev. R. P. Ashe; "A Pocket History of the Presidents, and Information About the United States," by Thomas Rand; "Algerian Memoirs," a book of travel, by Fanny B. and William H. Workman; and a new illustrated edition of the Susy Books. They have in preparation "The Temptation of Jesus," a volume of sermons by Robert Peyton, sub-Almoner to Queen Victoria.

—Messrs. T. Y. Crowell & Co. have published "The Minuteman on the Frontier," by the Rev. W. G. Puddefoot, a series of sketches of the pioneers and of the advance of civilization.

—Messrs. J. Selwyn Tait & Sons announce a cheap illustrated edition of Sandow's work on physical culture; "Scottish Folklore; or, Chronicles of Aberdeenshire from Pinafore to Gown," by the Rev. Duncan Anderson; and three new novels; "A Fiend Incarnate," by David Malcolm; "A Jesuit of To-day," by Orange McNeill; "The Invisible Playmate: a Story of the Unseen," by William Canton; and "A Savage of Civilization," which will be published anonymously.

—"The Temptation of Katharine Gray," by Mary Lowe Dickinson, was published by the American Baptist Publication Society, on Nov. 20. The story deals with the need of principle in life. Mrs. Dickinson is a prominent figure in the woman's movement in this country.

—Mr. Wingate's "Shakespeare's Heroines on the Stage" has been so favorably received by the reading public, that its publishers, Messrs. T. Y. Crowell & Co., have proposed to the author a companion-volume on "Shakespeare's Heroes on the Stage."

—Messrs. Way & Williams announce a book for children, "Nim and Cum and the Wonder-head Stories," by Catharine Brooks Yale; the cover and decorations by Bruce Rogers. Mrs. Yale is the widow of the artist and inventor of the Yale Lock. These stories she invented for and told to the architect, George Spencer Fuller, when he was a boy. The book is dedicated to him.

—Messrs. Dodd, Mead & Co. have in the Pope Library the only perfect copy of Caxton's imprint of the "Morte d'Arthur," which the British Museum has not and wants so badly that it has offered \$15,000 for it. An American collector wanted it, too, and the offer from England was not entertained.

—"The One who Looked On," the new novel by Miss F. F. Montrésor, author of "Into the Highways and Hedges," which is to be published by Messrs. D. Appleton & Co., will appear in a specially dainty binding. M. M. Blake's "Courtship by Command" is a romance dealing with "little known episodes in the life of Napoleon."

—Miss Mary E. Wilkins has written for *The Ladies' Home Journal* a series of "Neighborhood Types," sketches of the unique characters found in a supposed New England village.

—The Thistle Edition of Stevenson's works will contain all his poems in one volume. Mr. Sidney Colvin has just sent some poems to make the volume complete. They will be added to the verses included in "Underwoods." Most of them deal with Stevenson's residence in the South Seas and topics allied therewith.

—The first fall meeting of the New York Library Club was held at the Mercantile Library on Nov. 14.

—Mr. F. Marion Crawford arrived in this city on Nov. 13 from Europe. He considers New York a better place to work in than the south of Italy. As another evidence of his wonderful fertility it may be stated here that he has two novels in course of publication, and has "mapped out" a third, "A Rose of Yesterday," to be published in *The Century* in 1897. He will not write another Indian story because "it is not well to tempt fate or luck a second time. I do not believe in trusting to luck, and 'Mr. Isaacs' was pure luck for me. Yet his was in a sense a true character."

—Max O'Rell has just arrived in this country. He will spend several months travelling, principally in the South, and look after his plays. John Oliver Hobbes (Mrs. Craigie) arrived on Nov. 17.

—The Washington *Star* declares that Mr. Henry Watterson of the Louisville *Courier-Journal* is going abroad to write a biography of Lincoln from the point of view of an ex-Confederate. He will, it is said, establish his family at some quiet point not too far from Paris—possibly in Switzerland—and there go to work on the material he has long been accumulating. The result should be a highly readable book.

—Anthony Hope and Dr. Georg Brandes, the Danish critic, were the guests of the New Vagabonds Club in London at its opening dinner of the winter.

—The recent appearance of an old story by Mr. Caine having provoked an insinuation that he was borrowing from his own novel "The Decembrist," a card has been issued setting forth that this "early, hasty and immature" newspaper production was in reality the quarry from which he took the material for his now famous book.

—The Lotos Club entertained Sir Henry Irving at supper on Nov. 16.

—The sale of the Adele Library was begun by Messrs. Bangs & Co. on Nov. 18. The prices paid were satisfactory, the total of the first day's sale being \$3046. "Byron's Letters and Journals, with Notices of His Life," by Thomas Moore (London, 1830), brought \$290; John Chalkhill's "Thealma and Clearchus," with preface by Izaak Walton (London, 1863), \$151; and Samuel Daniel's "Certaine Small Works" (London, 1607), \$130.

—For the first time in Baltimore, the city of the poet's adoption, Mrs. Sidney Lanier is announced to give a private reading from the poems of her husband. Musical interludes will include the rendition of several of the poet's songs. The last years of Lanier's life were spent as Lecturer on English Literature at Johns Hopkins University.

—Mark Twain is the recipient of the most flattering attentions on his lecturing tour through Australia. He is being banqueted by mayors and "proinent citizens" in all the leading cities.

—The Rev. Thomas T. Stone, the oldest graduate of Bowdoin College, died last week at Bolton, Me., in his ninety-fifth year. Dr. Stone's class of 1820 in Bowdoin College contained three men of great fame in after life—Henry W. Longfellow, Nathaniel Hawthorne and Jacob Abbott, the writer for children.

—There is a movement on foot to turn the homestead of John G. Whittier at Amesbury into a memorial building. His birthplace at Haverhill is now kept open for the public with the interior arranged just as it was in "Snowbound" days. The Amesbury building was for some years occupied by Mr. Whittier and later by his friend, Judge George W. Cate. As the latter has bought another estate, the owner of the property, Mr. Whittier's niece, Mrs. Pickard of Portland, Me., would undoubtedly cooperate in any public movement for keeping the house intact. It was in the Amesbury house, to which Mr. Whittier came about 1836, that he wrote all of his most noted poems. Since his death his study has been left exactly as it was during his lifetime. Dr. Hale, Senator Hoar, ex-Gov. Long and the Rev. Dr. Robert Collyer have all expressed an interest in the movement for securing popular subscriptions from the public for the purchase of the house.

Publications Received

Abbey Shakespeare, The	4 vols.	\$30	Harper & Bros.
Abbott, C. C.	A Colonial Woolen.	\$2	J. B. Lippincott Co.
Adolphus, F.	Some Memories of Paris.		Henry Holt & Co.
Adams, Brooks	Law of Civilization and Decay.	\$2.50	Macmillan & Co.
Allen, Grant	The British Barbarians.	\$2	G. P. Putnam's Sons.
Amicis, E. de	Spain and the Spaniards.	2 vols.	Henry T. Coates & Co.
Aucassin and Nicolets. Tr. by Andrew Lang.	4 vols.	\$5	Henry T. Coates & Co.
Baldwin, James.	Old Greek Stories.	45c	Thomas B. Mosher.
Baldwin, James.	Fairy Stories and Fables.	35c	American Book Co.
Balsac, Honore de.	Beatrix.	\$2.50	American Book Co.
Benjamin, Park.	Intellectual Rise in Electricity.		Boston: Roberts Bros.
			D. Appleton & Co.

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The two most notable numbers have been those that celebrated the seventy-fifth birthday of Dr. Oliver Wendell Holmes (29 Aug. 1884) and the seventieth birthday of James Russell Lowell (22 Feb. 1889). Special numbers were called forth by the death of Tennyson, of Lowell, of Browning, of Holmes, of Whittier, of Whitman and of Stevenson.

By the ballots of its readers The Critic in 1884 elected an American Academy of "Forty Immortals," by whose own votes the first nine vacancies in that body have since been filled, this function being the only one that members are called upon to discharge. The names of Dr. Holmes, Mr. Lowell and Mr. Whittier were the first three on the roll. A list of "The Best Ten American Books" selected by the votes of its readers was published on 27 May 1893.

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